Portfolio of Music Compositions

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Supervisor: Prof. CHAN Wing-wah

A Portfolio Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Music
in
Composition

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Abstract

In this portfolio I tried to explore different media of writing, from *Flame* for organ solo, *Night Poem II* for cello and Chinese ensemble to *Peach-Blossom Spring* for bass and orchestra. *Flame* depicts diverse colours of flame through the timbral changes of organ stops. *Night Poem II* is inspired by the calm state of mind of literati playing *Guqin*. It also expresses my different feelings and thoughts. *Peach-Blossom Spring* is taken from Chinese classical poetry. The author Tao Yuan-ming wanted to escape from reality by creating an imaginative paradise for mankind.

撮要

在本作品集裏，我盡量嘗試爲不同的樂器組合創作，有管風琴獨奏的《焰》、大提琴與中樂小組的《夜詩 II》以及男低音與樂隊的《桃花源記》。《焰》是透過管風琴的音色轉變來描繪火焰的不同色彩變化。《夜詩 II》是引發自文人彈奏古琴的平靜心境，並且表達了作者的不同情感和思緒。《桃花源記》則取材自一篇中國的古典文學。作者陶淵明想爲避世而虛構出一個與世隔絕的人間樂園。

Acknowledgements

I would like to express gratitude to my supervisor Prof. Chan Wing-wah, who guided me a lot throughout and had broadened my vision. Further thanks to my circle of friends Dennis Wu, Li Cheong and Wong Kong Yu, they gave me many suggestions and shared a lot of views with me on music. Last but not least my special thanks go to my parents who have been giving me support.

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ALFRED WONG

黃學揚

Flame

焰

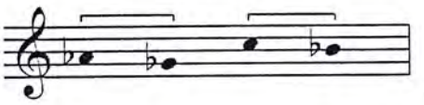
for Organ Solo

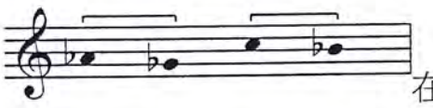
管風琴獨奏

(2001)

Flame

焰

Written in September, 2001, *Flame* was conceived for the mechanism of the chamber organ in Lee Hysan Concert Hall, the Chinese University of Hong Kong. It depicts diverse colors of flame though numerous changes of tone colors. With those changes in organ stops, the flame depicted is dim as well as bright, warm as well as hot, static as well as vigorous. It begins with a four-note "flame motif"  sustained in the middle register of the organ. The flame becomes bright in the middle section of the piece. After the majestic passage and the cadenza-like runs, the music ends brilliantly with the flame motif clustering at the top, as if the flame will never be extinguished.

《焰》是爲香港中文大學利希慎音樂廳的室內型管風琴而作，寫於二零零一年九月。樂曲透過管風琴的音色轉化來描繪出火焰的燦爛色彩。不同的音栓組合表現出火焰的明與暗、溫暖與熾熱、靜態與強烈。樂曲起始由四個音組成的「火焰動機」  在管風琴的中音部持續進行。到了樂曲的中段，火焰開始亮起來。經過一個莊嚴的段落及華彩般的急奏後，音樂燦爛地完結，而火焰動機一直延留在高音處，猶如一個永不熄滅的火焰。

This piece was premièred by Winnie Lau (organ)
on 3rd October, 2001, at Lee Hysan Concert Hall, CUHK, Hong Kong.

The 2nd performance was given by Winnie Lau (organ)
on 18th February, 2003, at Lee Hysan Concert Hall, CUHK, Hong Kong.

Specification of the Chamber Organ in
Lee Hysan Concert Hall, the Chinese University of Hong Kong

Pedal	**Swell (Manual II)**
1 Bordun 16'	8 Salicional 8'
2 Cello 8'	9 Bordon 8'
Great (Manual I)	10 Rohrflöte 4'
3 Principal 8'	11 Octavin 2'
4 Gedackt 8'	12 Nazard 2 2/3' (plus a perfect 5th higher)
5 Octave 4'	13 Tierce 1 5/5' (plus a major 3rd higher)
6 Superoctave 2'	14 Hautbois 8'
7 Mixture 1 1/3' (perfect 5th higher)	
Couplers: II-P; I-P; II-I	

Flame
焰

Alfred WONG
2001

Largo sostenuto (♩. = 56)

Sw: add Bor 8' & Fl 4'

Organ

Sw *p* [close box]

Gr *p*

Ped: Sw to Ped; Sw to Gr

p

5

accel.

10

a tempo

Gr *mf*

Sw

mp [close box]

Gr *mp*

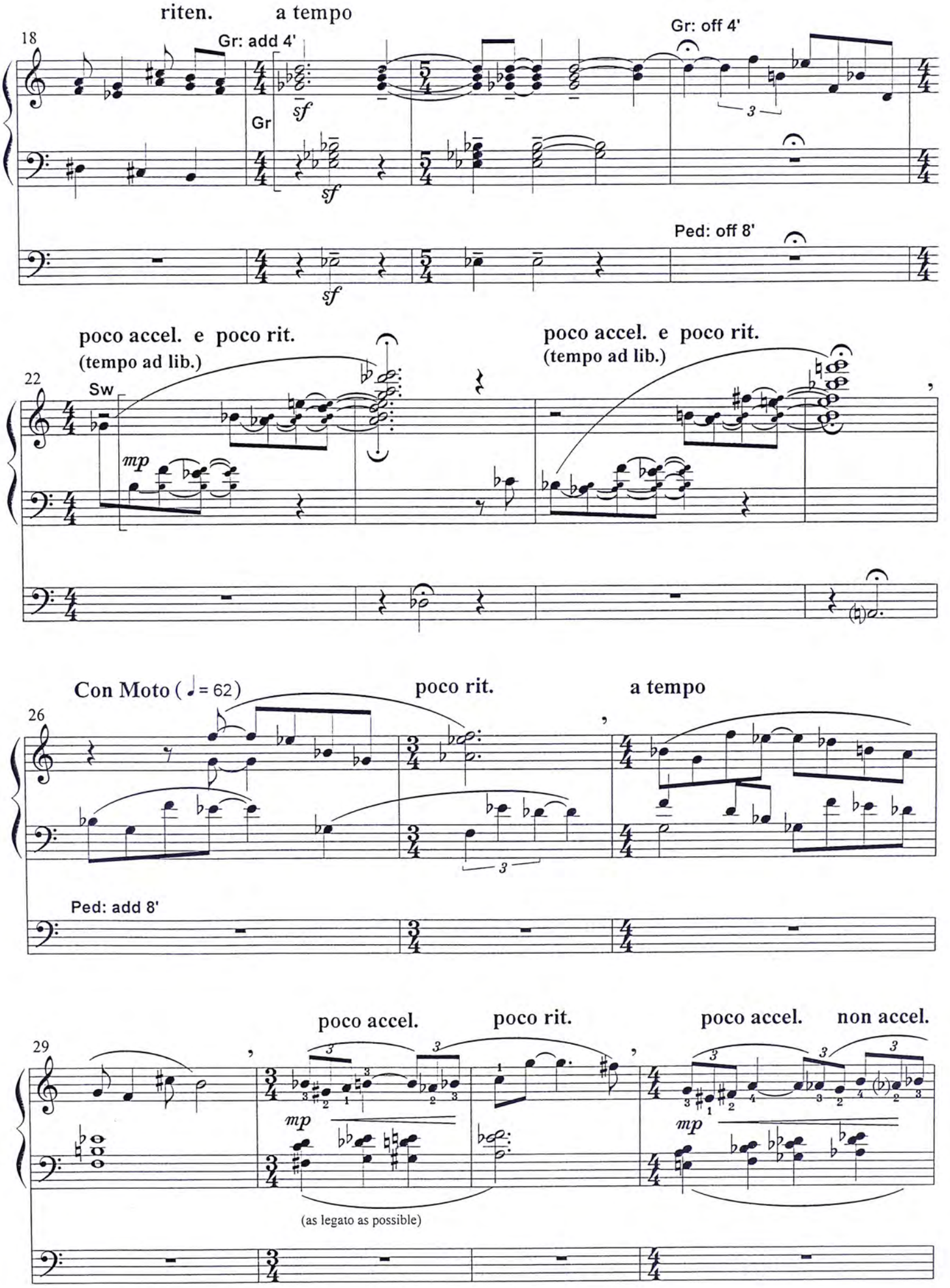
Ped: add 8'

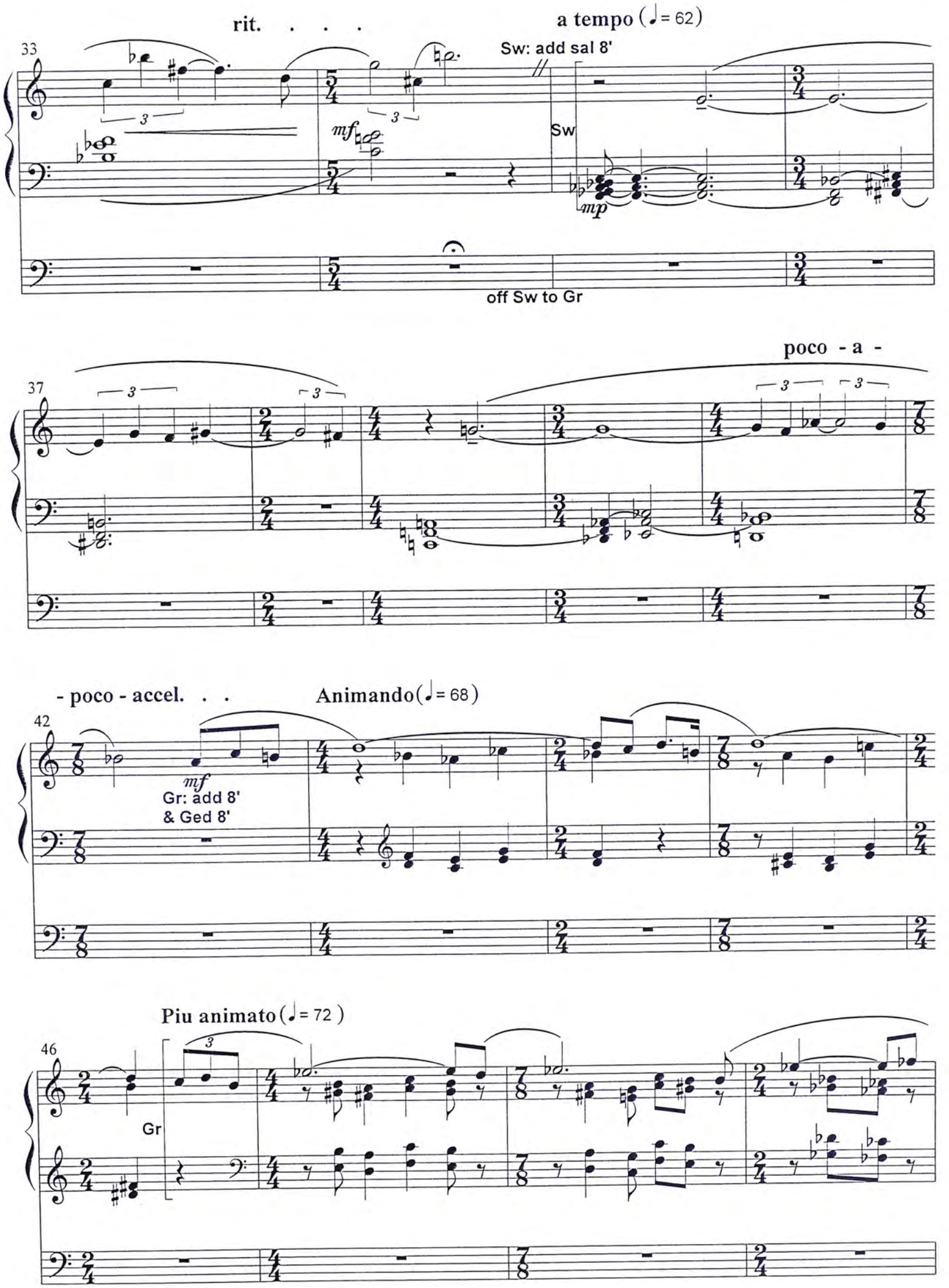
mf

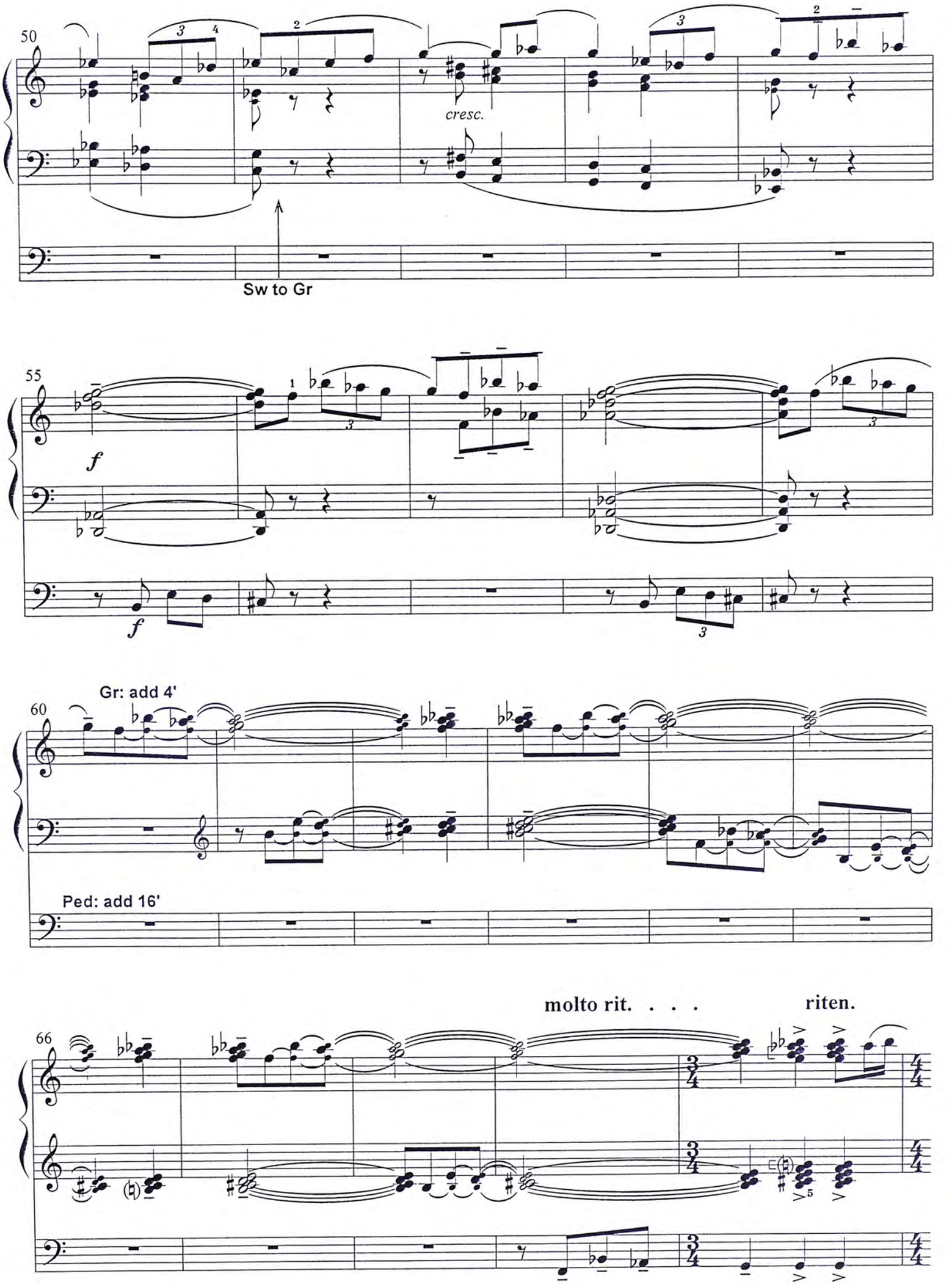
14

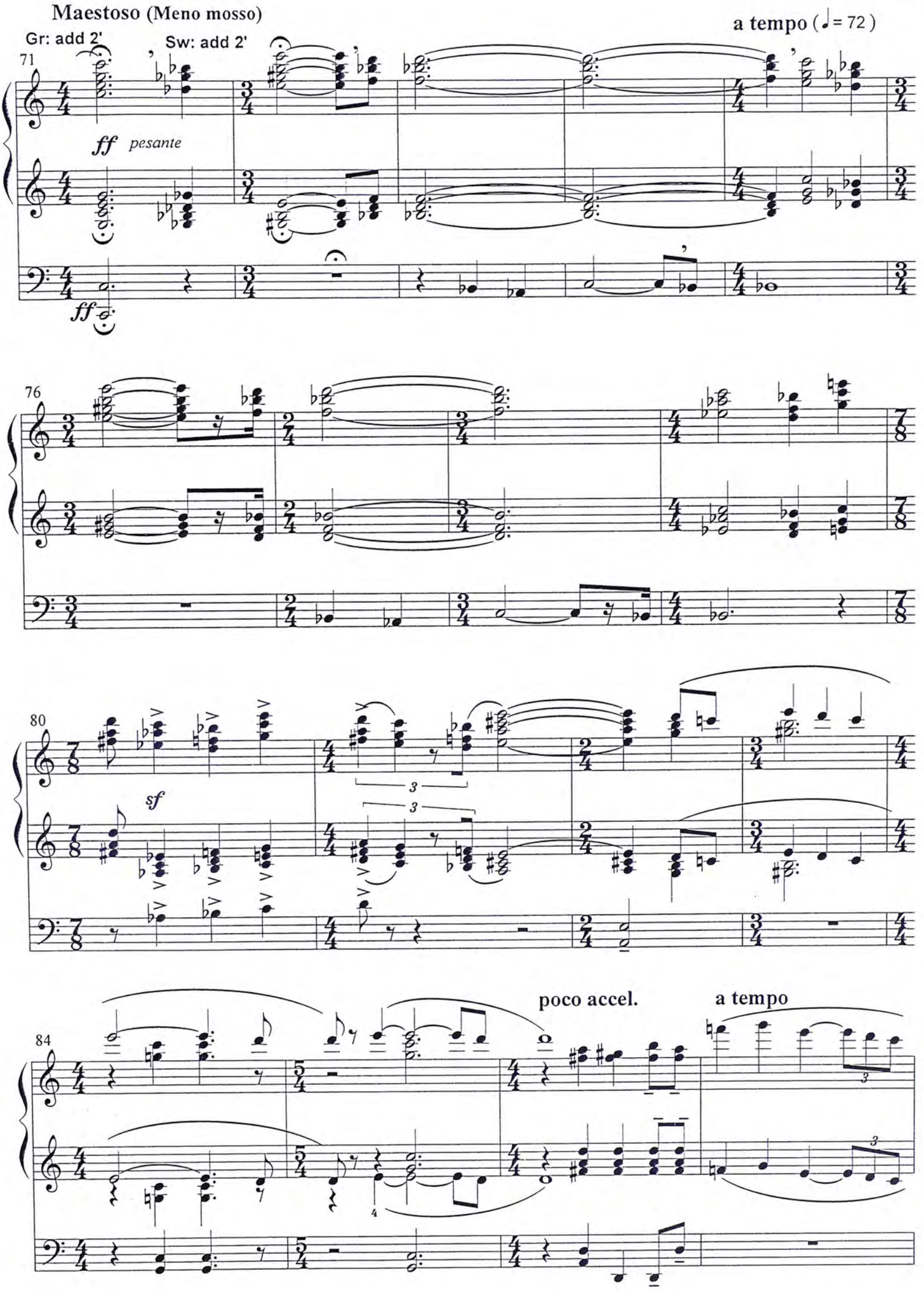
accel.

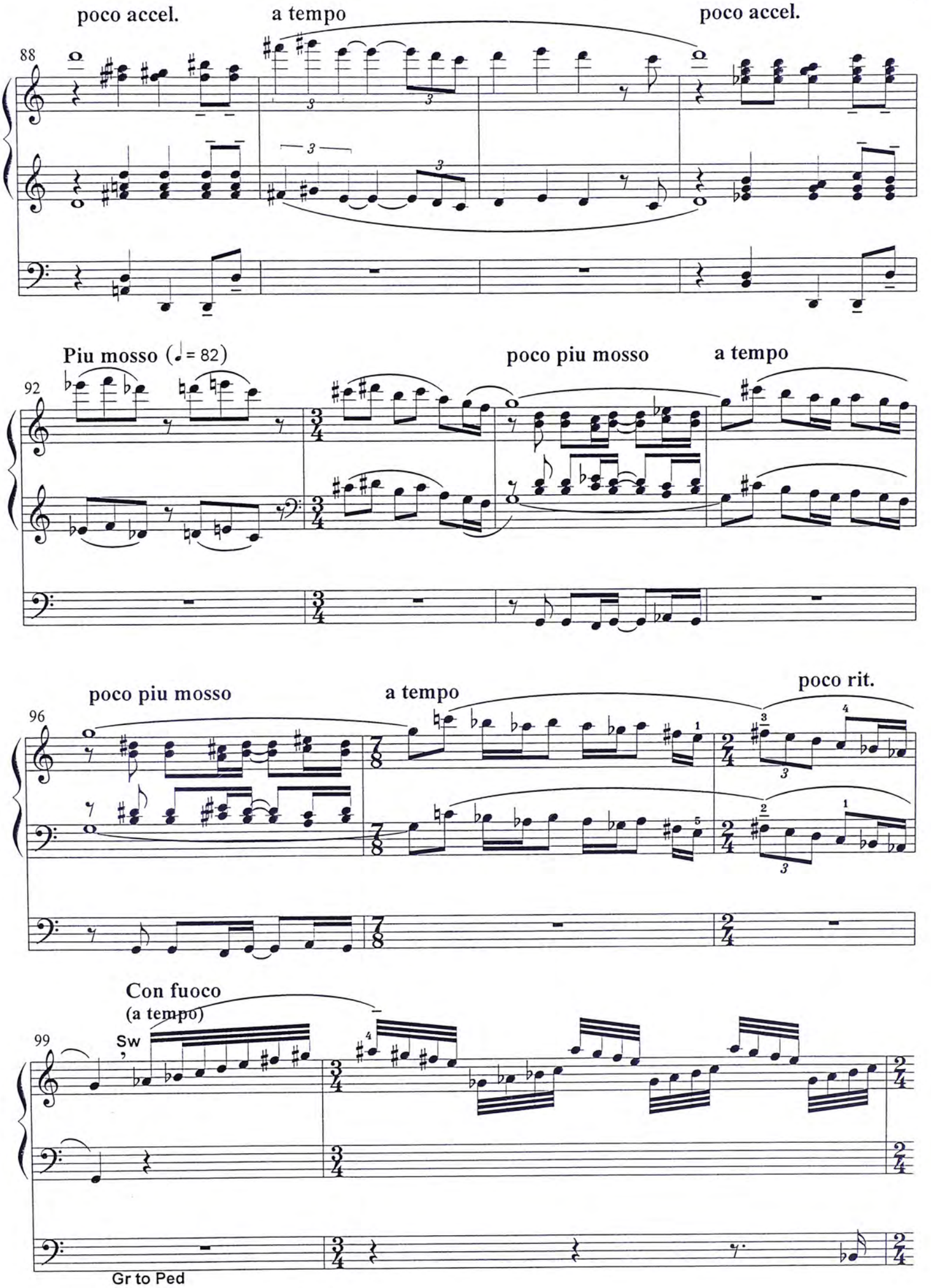
* Cue note (the note with a smaller notehead) represents the note to be held.
(An assistant player may be required to control the stops.)

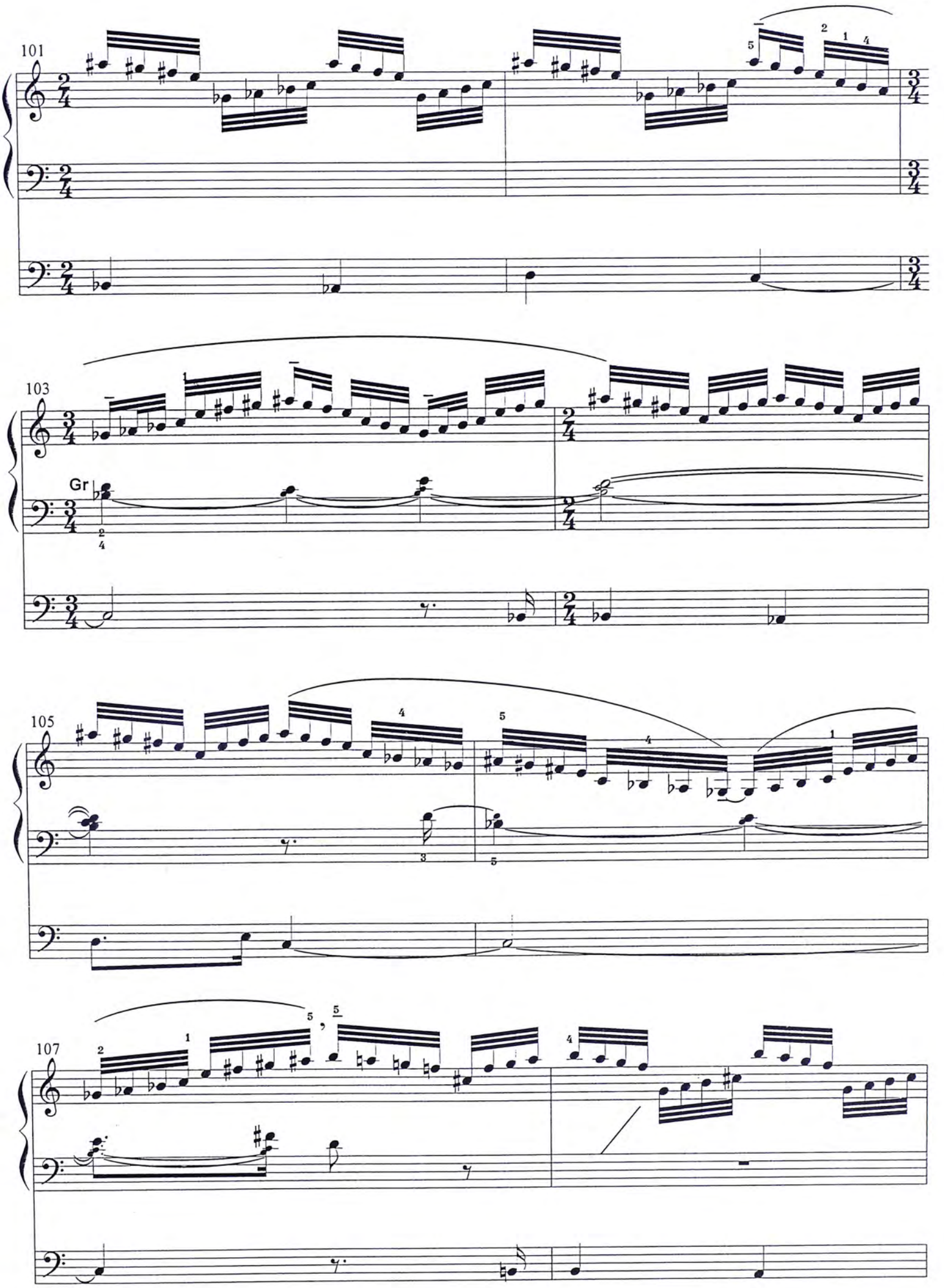

riten.
a tempo
18
Gr: add 4'
Gr
Gr: off 4'
Ped: off 8'
poco accel. e poco rit.
(tempo ad lib.)
22
Sw
poco accel. e poco rit.
(tempo ad lib.)
Con Moto (= 62)
26
poco rit.
a tempo
Ped: add 8'
29
poco accel.
poco rit.
poco accel.
non accel.
(as legato as possible)

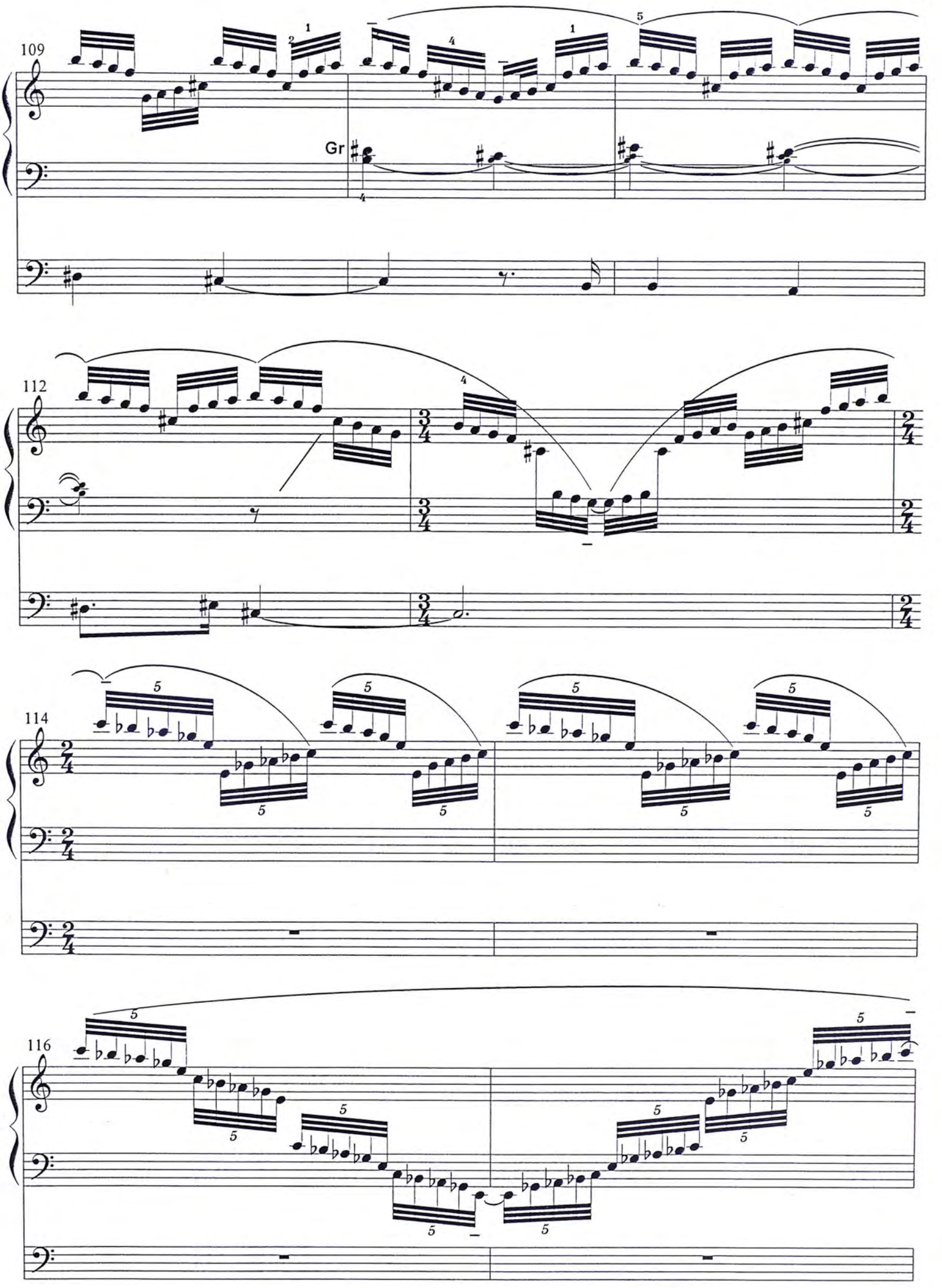

rit. . . .
a tempo (♩= 62)
33
Sw: add sal 8'
Sw
mf
mp
off Sw to Gr
poco - a -
37
- poco - accel. . .
Animando(♩= 68)
42
mf
Gr: add 8'
& Ged 8'
Piu animato (♩= 72)
46
Gr

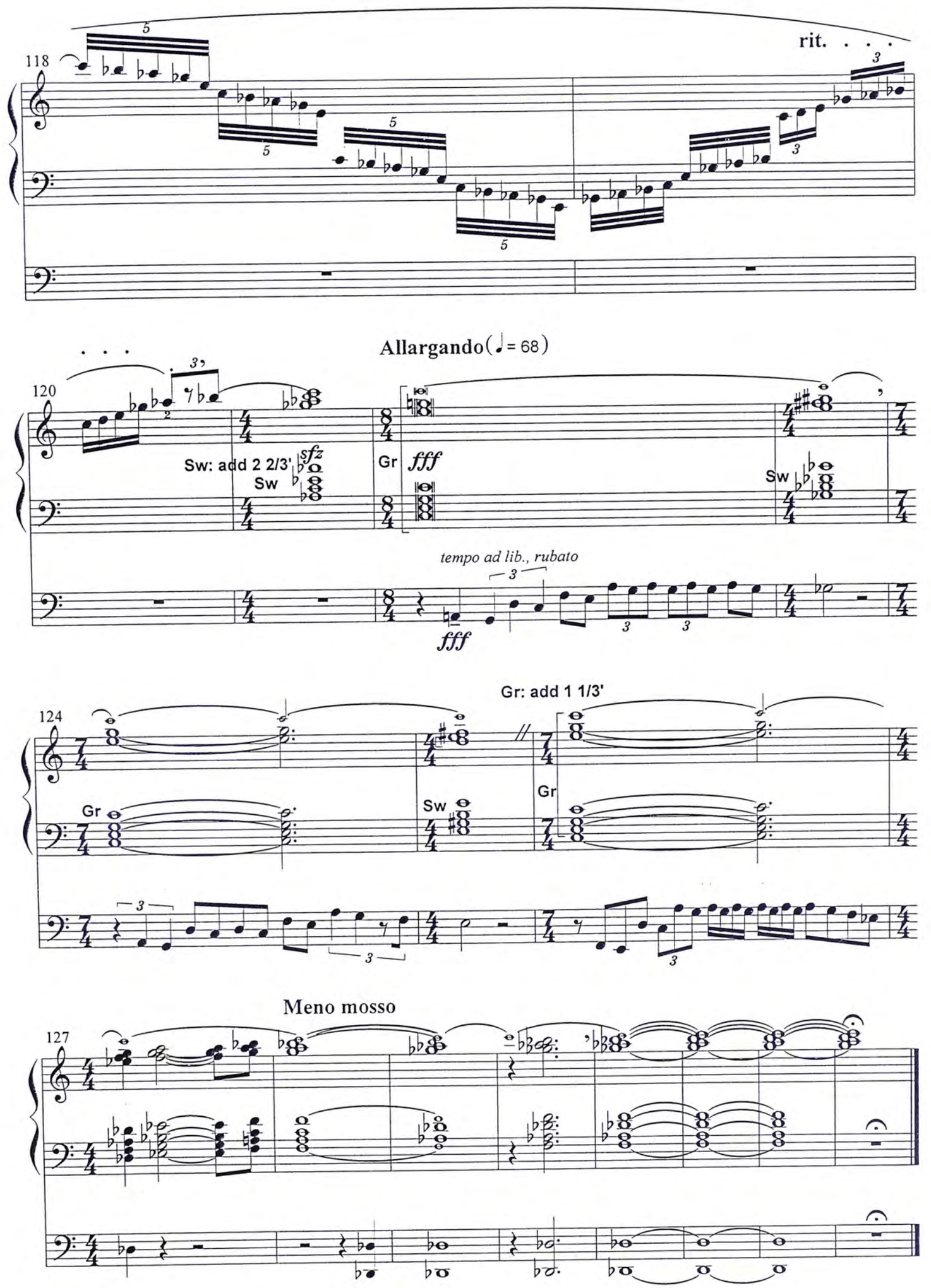

50
cresc.
Sw to Gr
55
f
f
Gr: add 4'
60
Ped: add 16'
molto rit. . . .
riten.
66


Maestoso (Meno mosso)
a tempo (♩= 72)
Gr: add 2'
Sw: add 2'
71
ff pesante
ff
76
80
sf
3
3
84
poco accel.
a tempo
4
3
3


poco accel.
a tempo
poco accel.
88
Piu mosso (♩. = 82)
poco piu mosso
a tempo
92
poco piu mosso
a tempo
poco rit.
96
Con fuoco
(a tempo)
Sw
99
Gr to Ped


101
103
Gr
105
107


109
Gr
112
114
116


118
rit. . . .
Allargando(♩= 68)
120
Sw: add 2 2/3'
Sw
Gr
fff
sfz
tempo ad lib., rubato
fff
Gr: add 1 1/3'
124
Gr
Sw
Gr
Meno mosso
127

ALFRED WONG

黃學揚

Night Poem II

夜詩 II

For Cello & Chinese Ensemble

大提琴與中樂小組

(2002)

Night Poem II

夜詩 II

Cello is my favourite instrument, it sounds close to human voice and easily draws people's heart. After writing *Night Poem* for cello and piano in 2001, I plan to write a series of pieces featuring cello to express my different feelings and thoughts. *Night Poem II* is a piece for cello, dizi, sheng, pipa and zheng written in January to March 2002. It is inspired by the calm state of mind of literati playing *Guqin*. The dialogues between cello and different Chinese instruments start the rubato section of the piece, and the ending of the piece as if reminiscing this meditative beginning. The whole piece is centric on a specific pitch (i.e. b1).

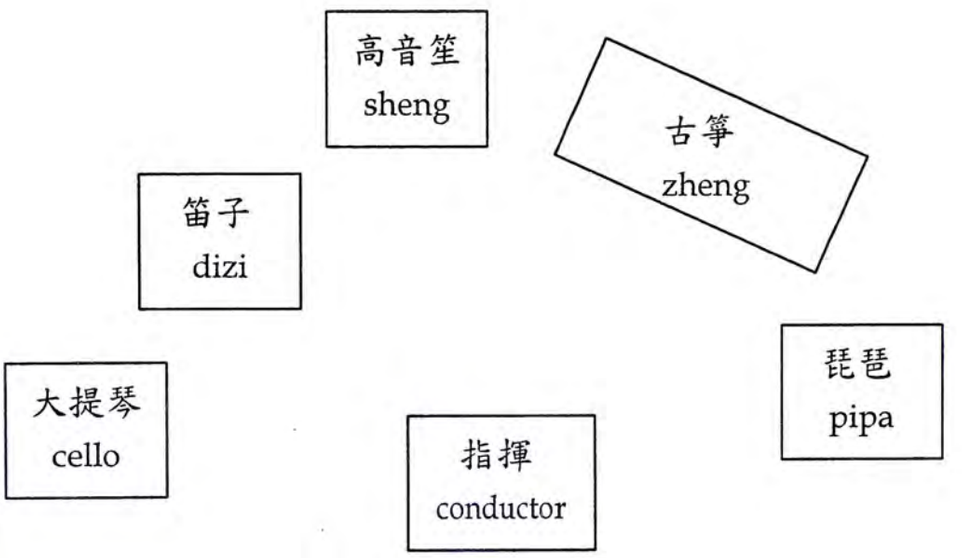
大提琴是我喜愛的樂器，它的聲音較接近人聲，容易扣人心弦。當於二〇〇一年寫完為大提琴與鋼琴《夜詩》後，我打算為大提琴寫一系列的樂曲來表達作者不同情感和思緒。《夜詩 II》是為大提琴、笛子、高音笙、琵琶與古箏而作，寫於二〇〇二年一月至三月。樂曲是引發自文人彈奏古琴的平靜心境。一段大提琴與不同中國樂器的對答開展了樂曲的散板部分，而樂曲的尾聲猶如回憶起這個沉思的開端。全曲是環繞一個特定音高（即 b1）而構成。

This piece was premièred on 3rd April, 2002,
at Lee Hysan Concert Hall, CUHK, Hong Kong,
by Andy Yu (cello), Yeung Wai-kit (dizi), Wong King-chung (sheng),
Heidi Lam (pipa) and Jason Lau (zheng), conducted by the composer.

The 2nd performance was given on 8th June, 2002,
at Hong Kong Cultural Centre Studio Theatre,
by the members of the Hong Kong Chinese Orchestra,
conducted by Chew Hee-chiat.

Seating Plan

坐位位置圖



Night Poem II
夜詩 II

Alfred WONG
黃學揚
2002

Tempo Rubato (♩= 60)

(free bow change)

大提琴 Cello

笛子 Dizi

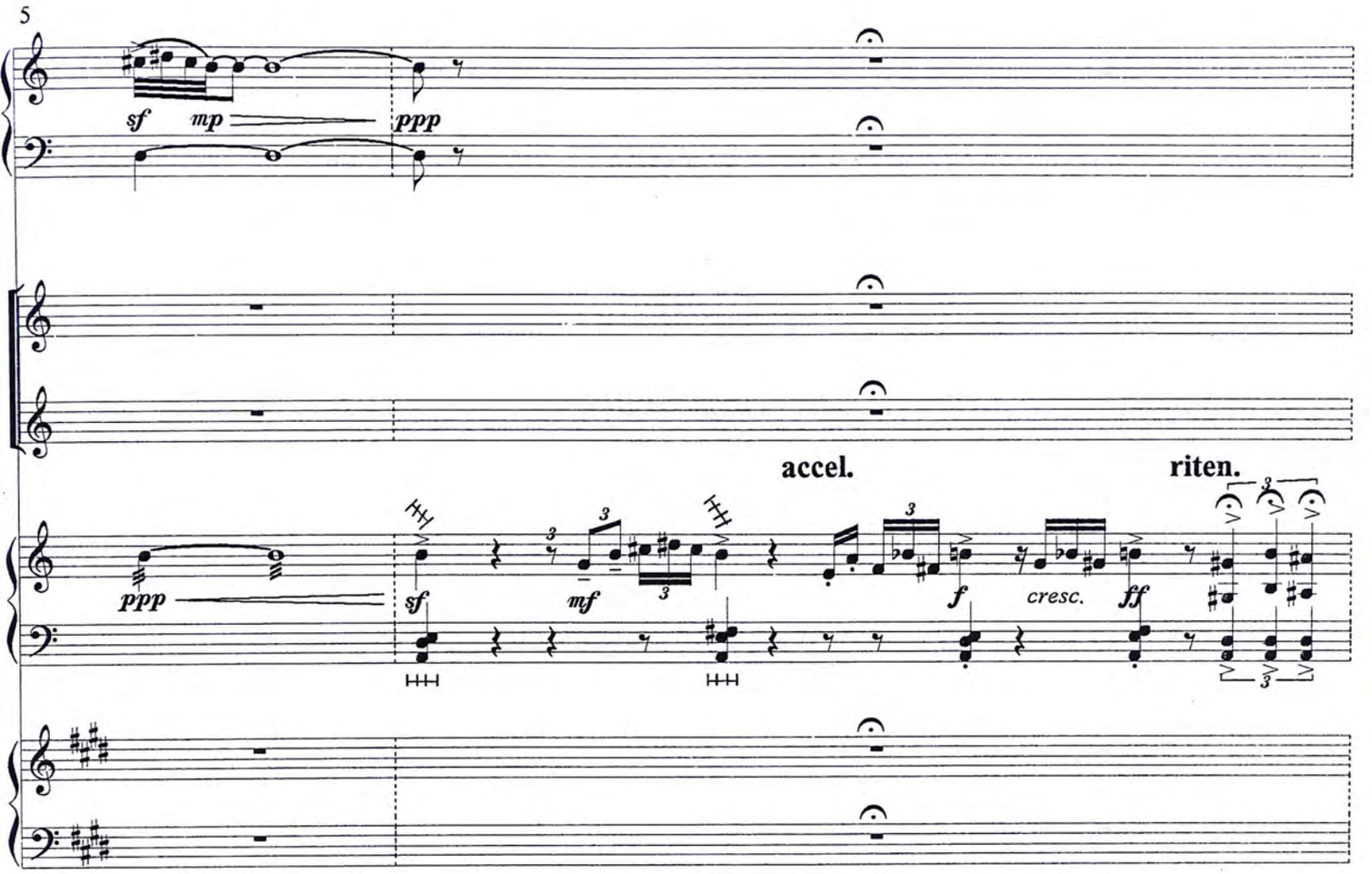
高音笙 Sheng

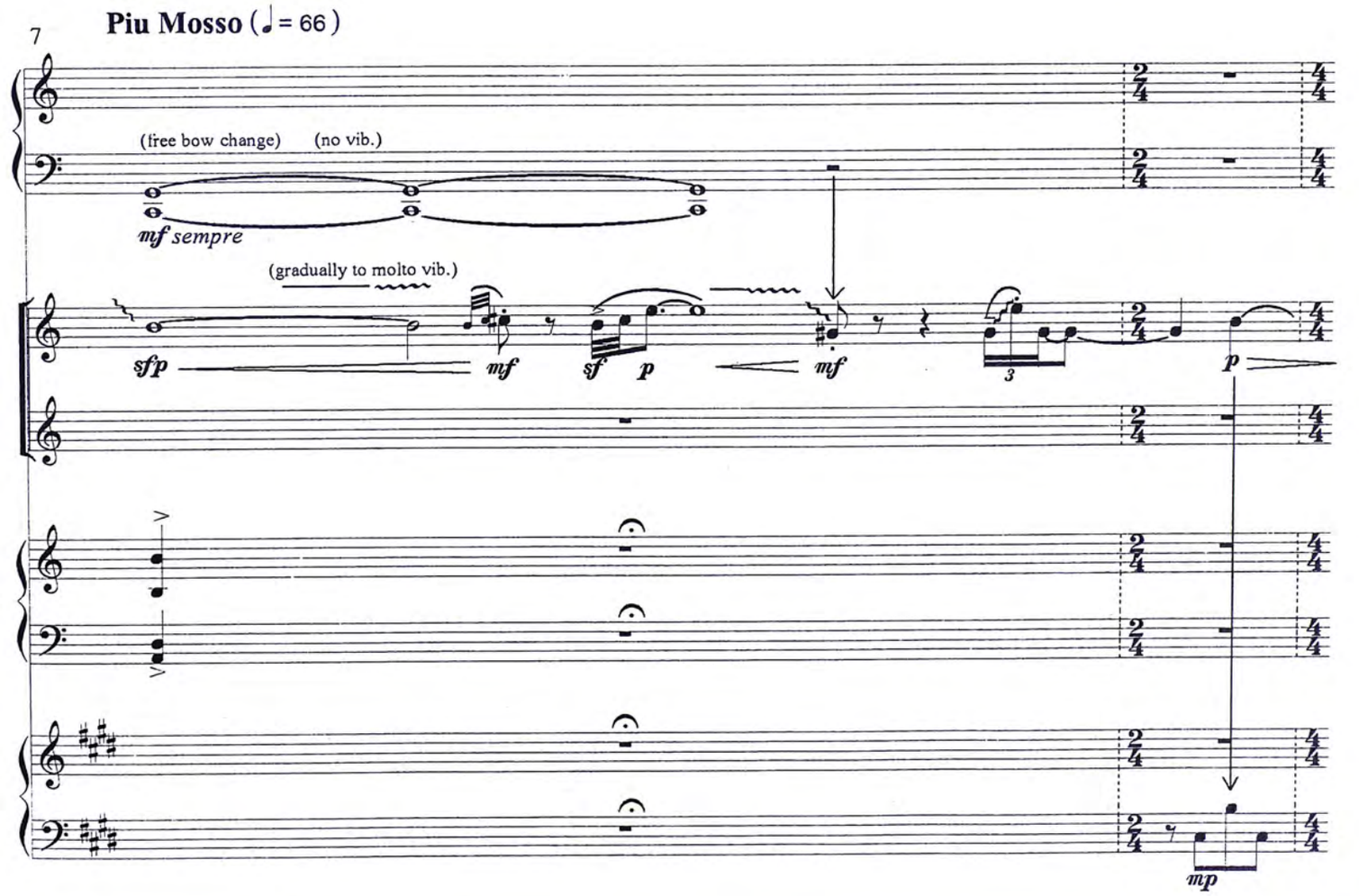
琵琶 Pipa

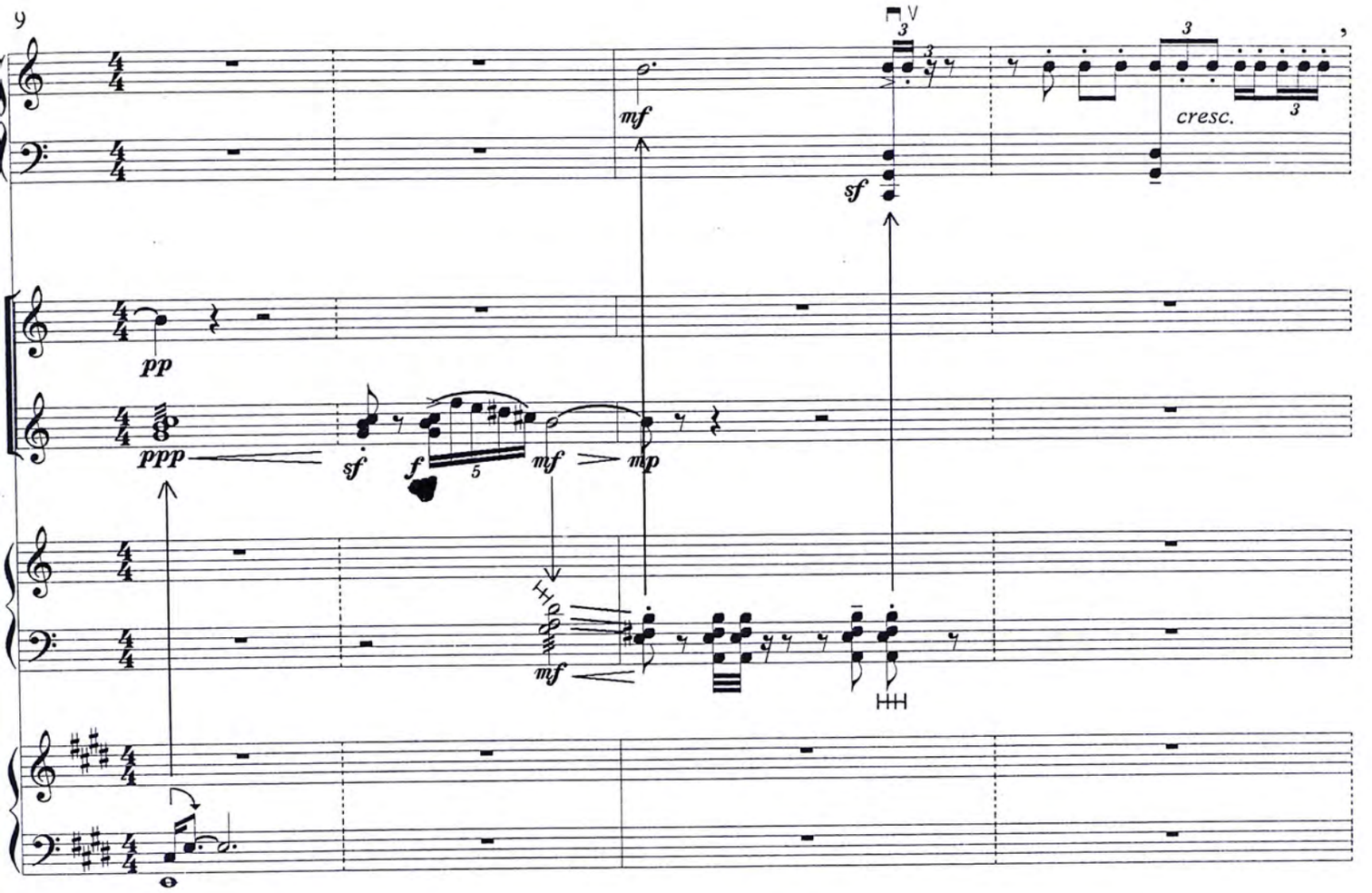
古箏 Zheng

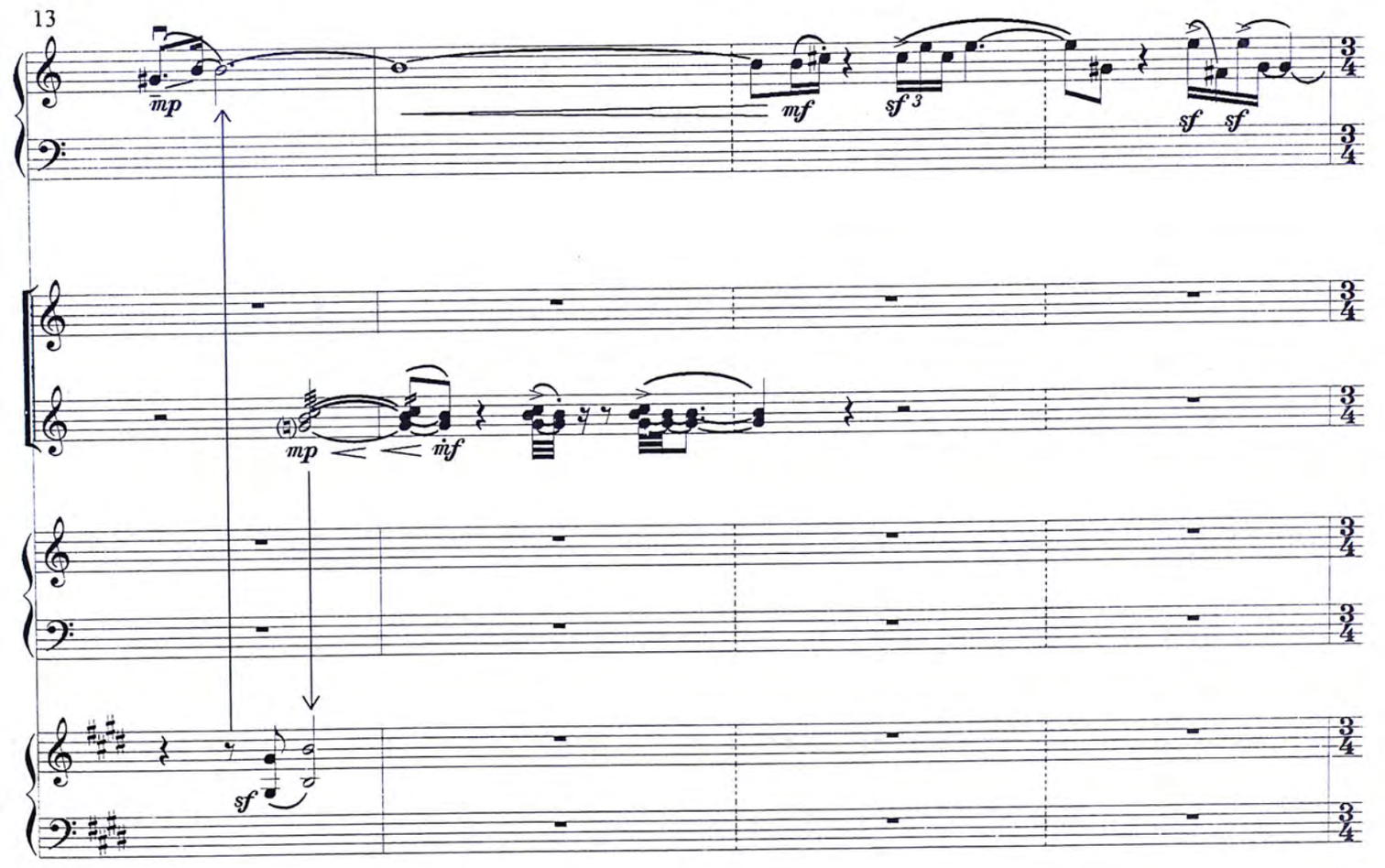
[C#,E,F#,G#,B]

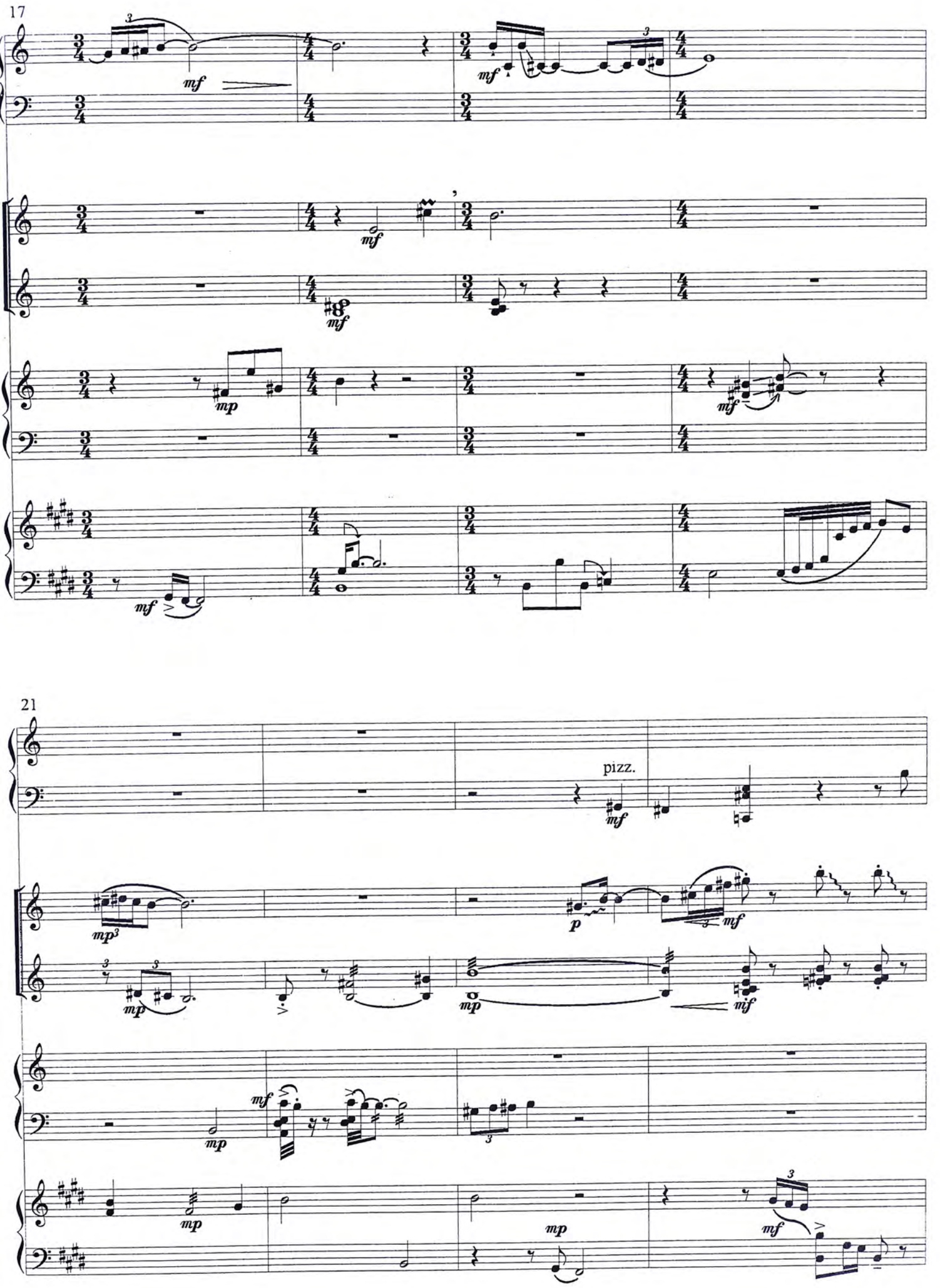
2

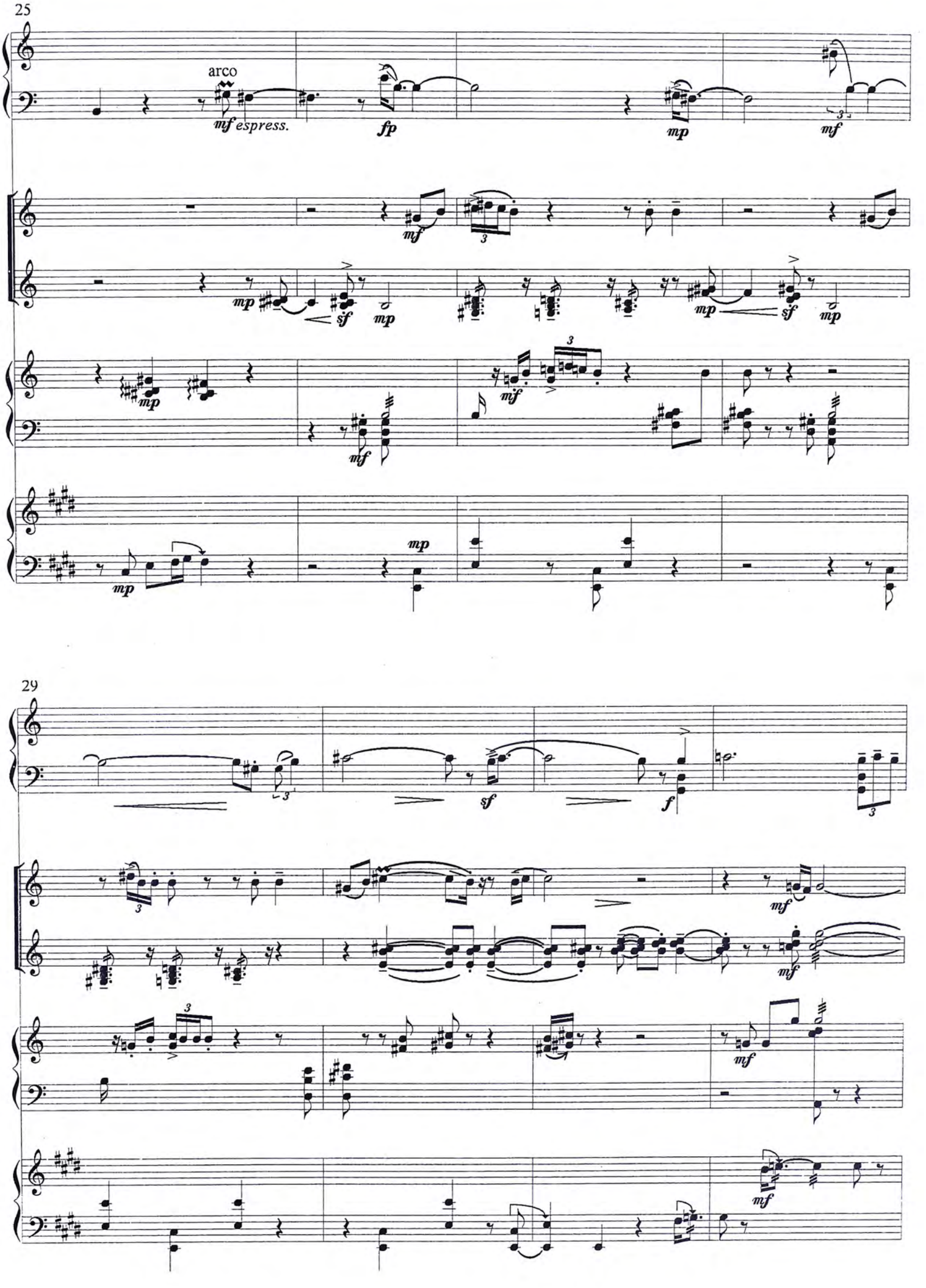

5
sf
mp
ppp
ppp
sf
mf
f
cresc.
ff
accel.
riten.

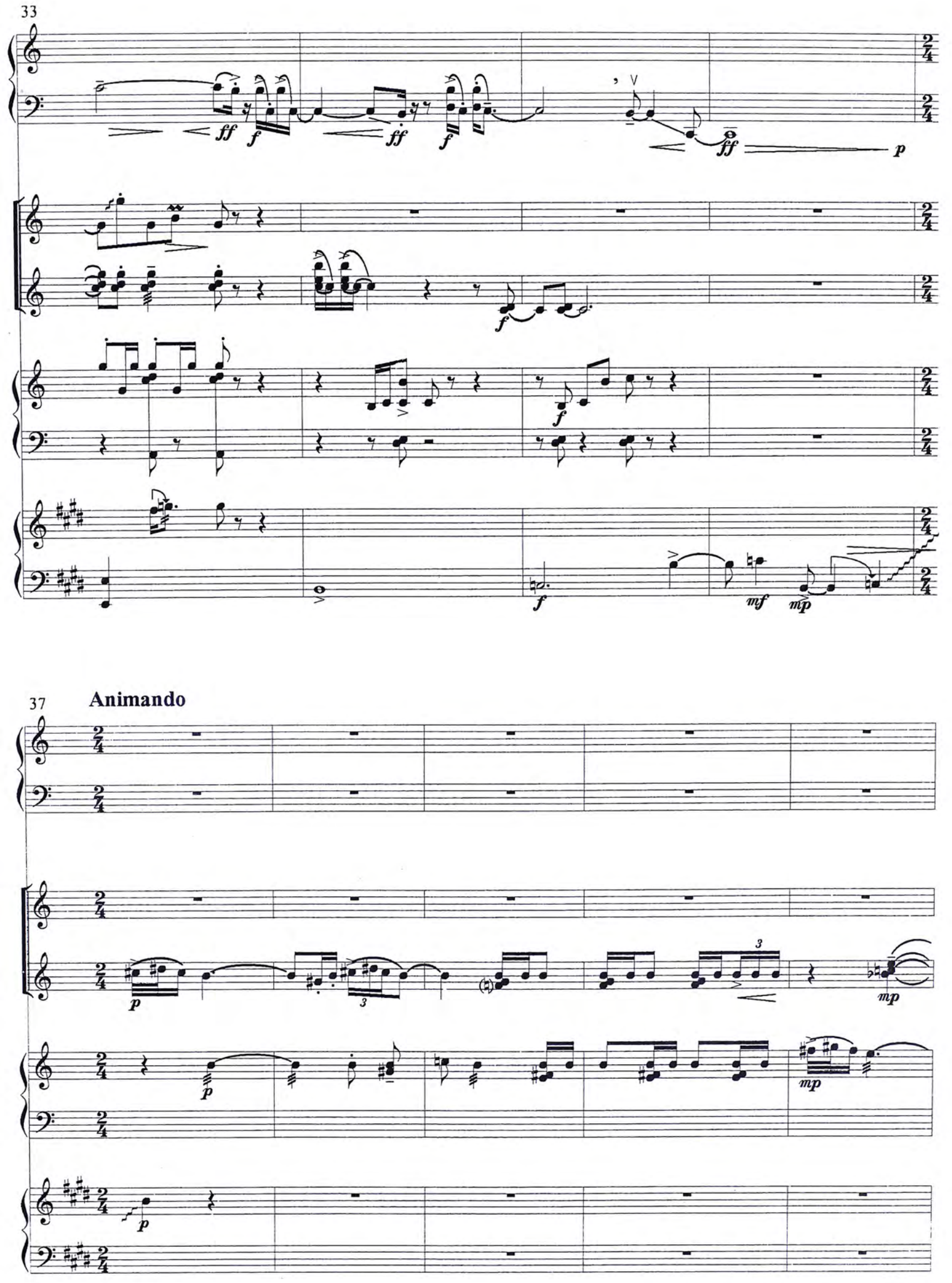

7
Piu Mosso (♩= 66)
(free bow change)
(no vib.)
mf sempre
(gradually to molto vib.)
sfp
mf
sf
p
mf
p
mp

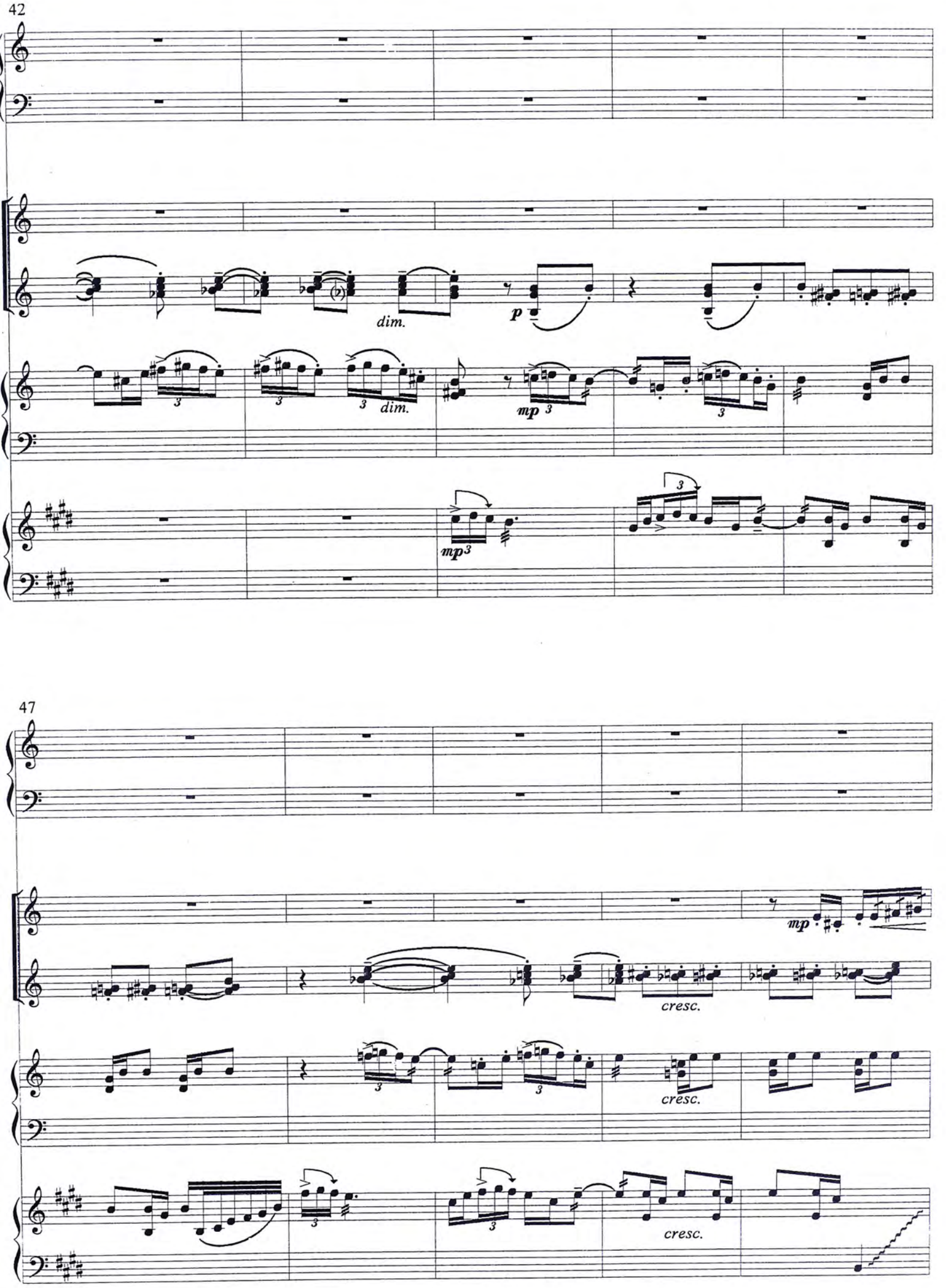

9
mf
sf
cresc.
pp
ppp
sf
f
mf
mp
mf


13
mp
mf
sf
sf
sf
mp
mf
sf

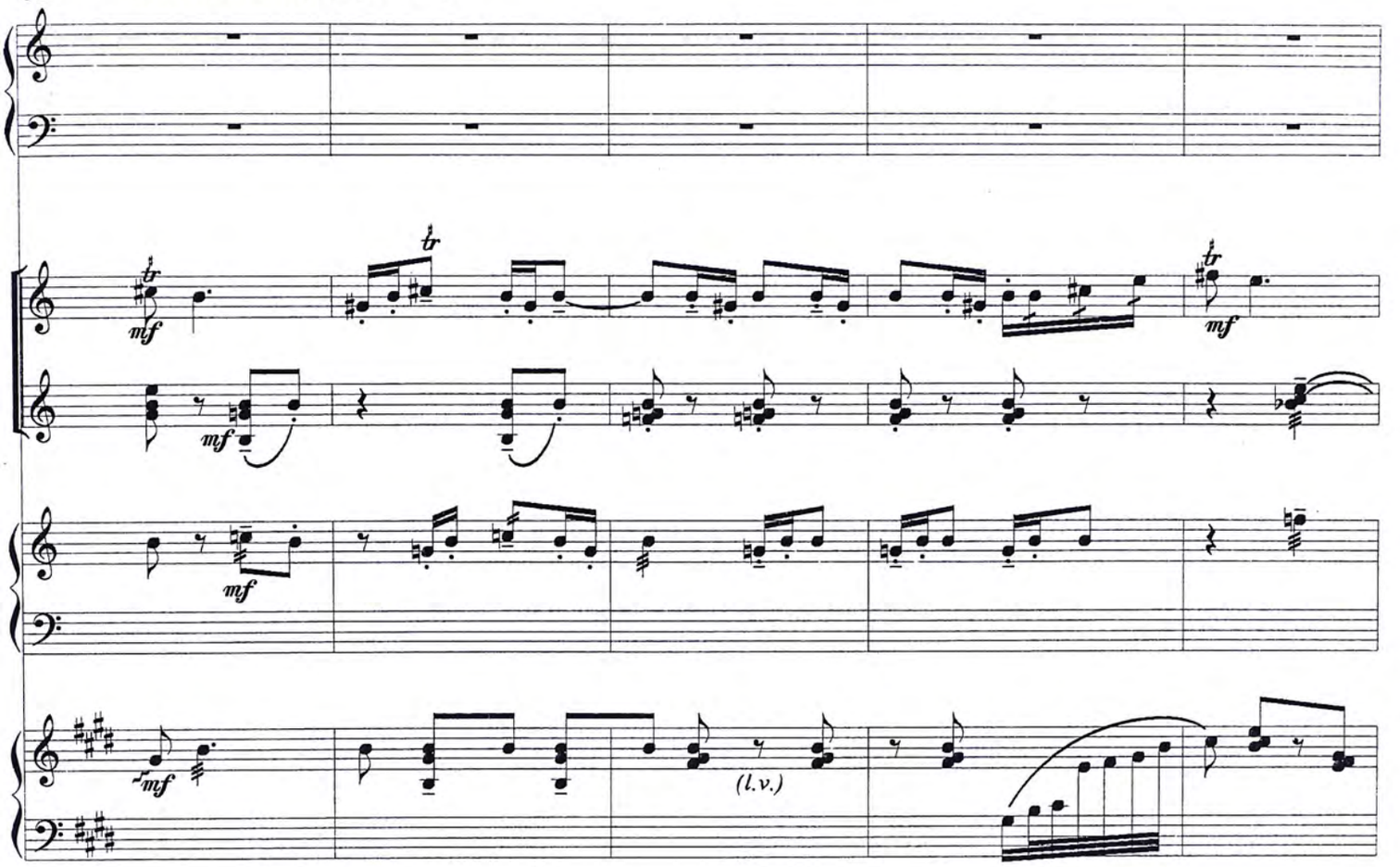

17
21
pizz.


25
arco
mf espress.
fp
mp
mf
mf
mp
sf
mp
mp
sf
mp
mp
mf
mf
mp
mp
29
sf
f
mf
mf
mf
mf

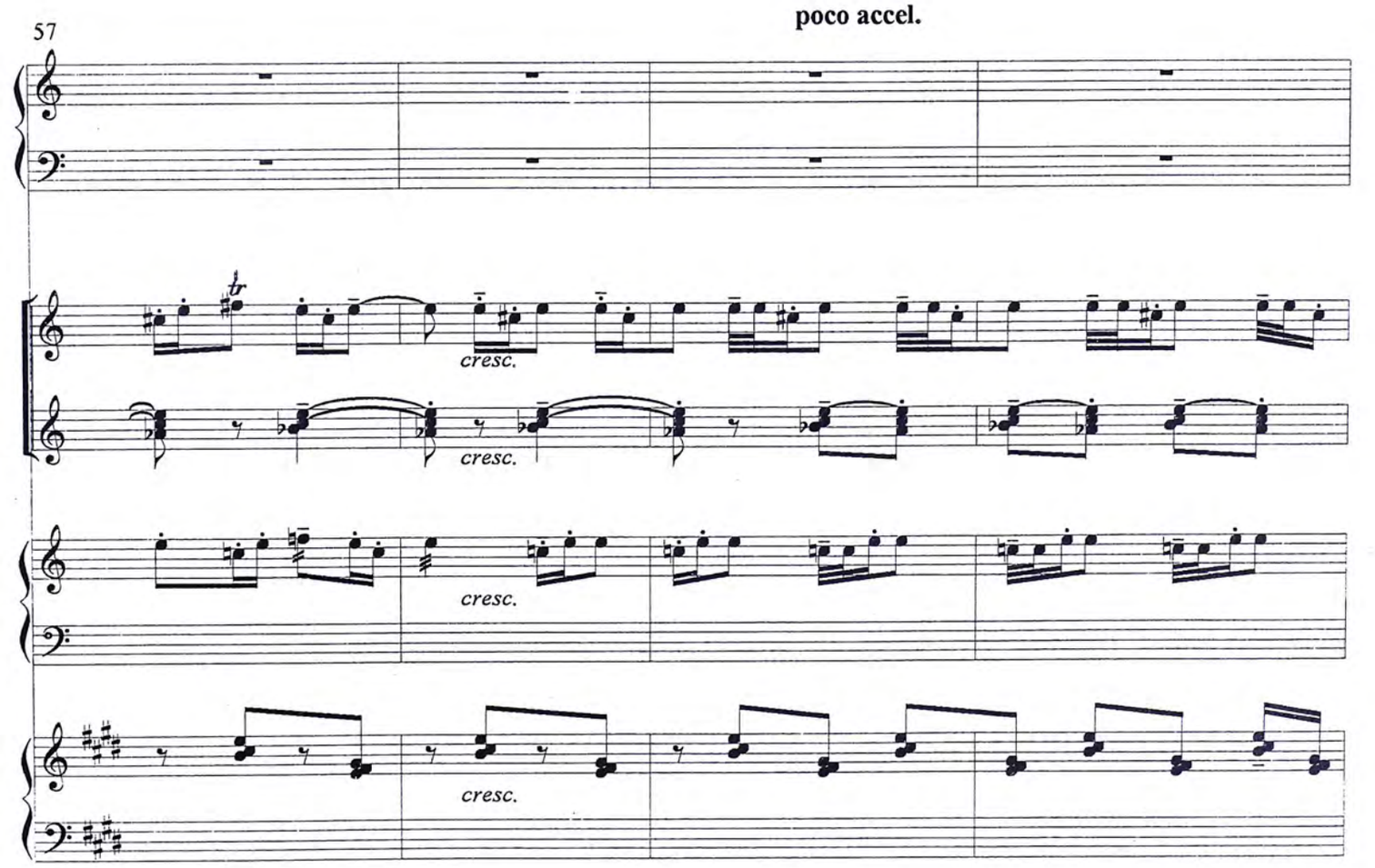

33
ff
f
ff
f
ff
p
f
f
f
mf
mp
37
Animando
p
3
3
mp
p
mp
p


42
dim.
p
dim.
mp
mp
47
mp
cresc.
cresc.
cresc.

52 **Poco Piu Mosso** (♩ = 68)

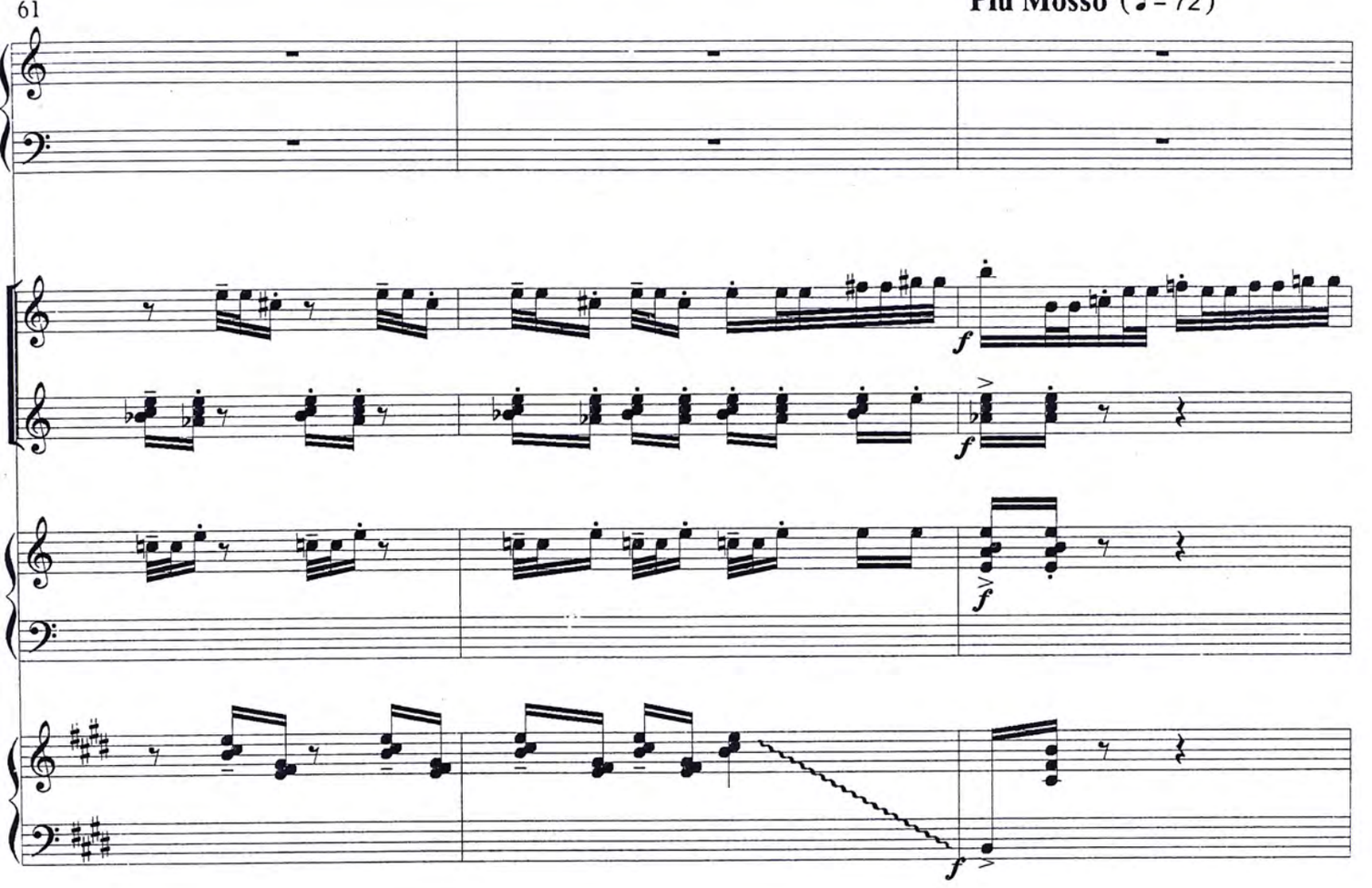


57 **poco accel.**

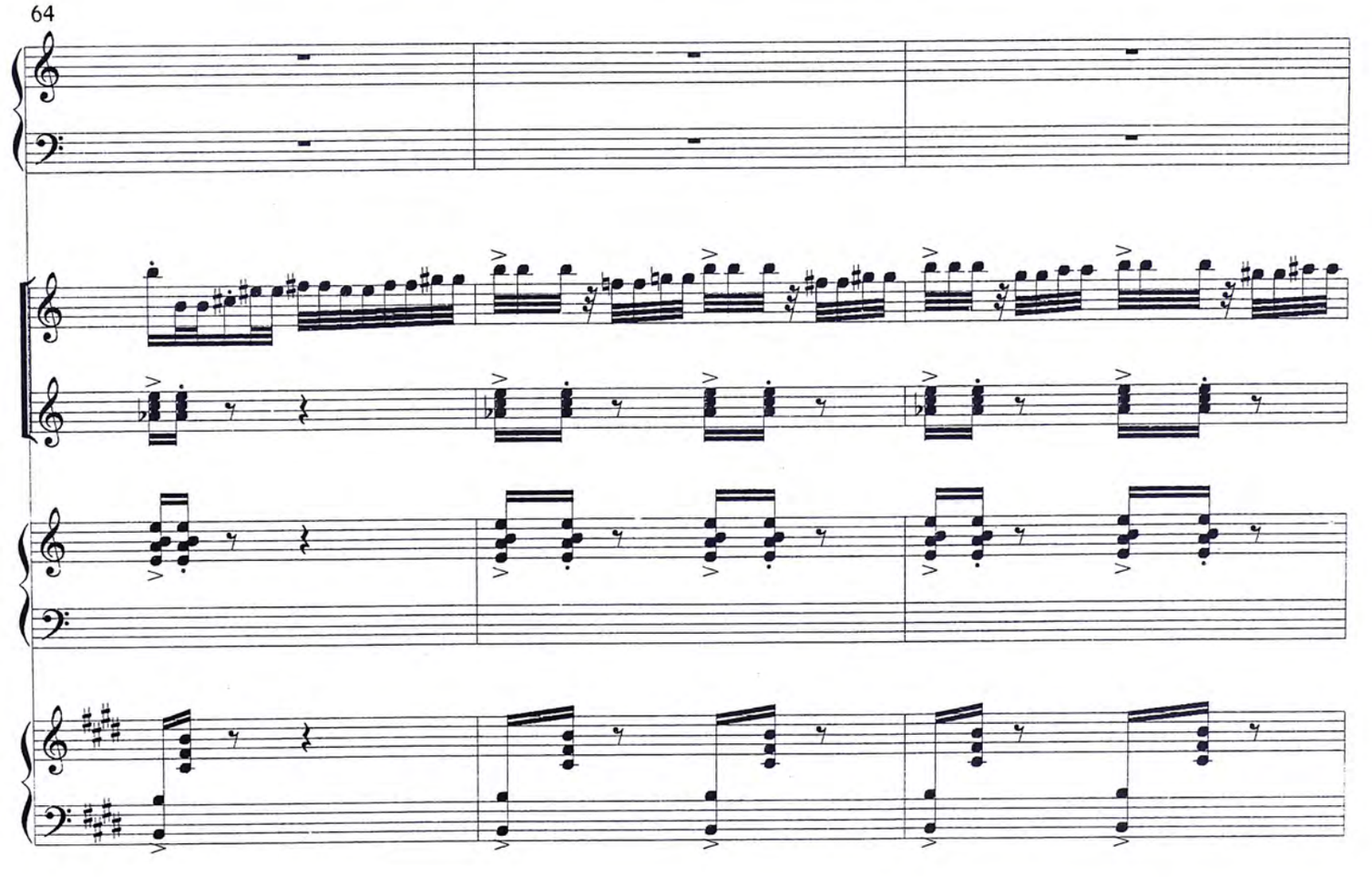


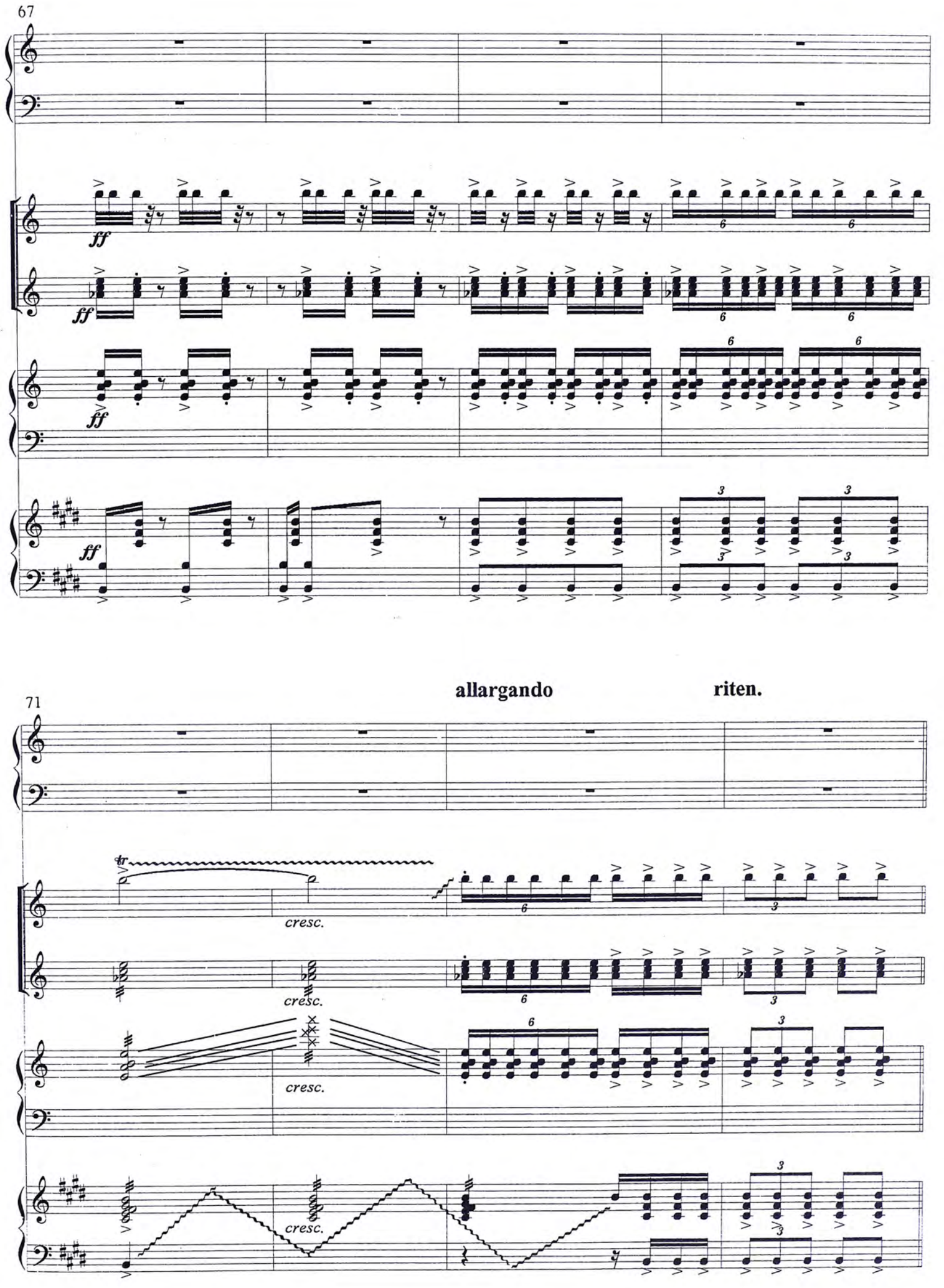
61

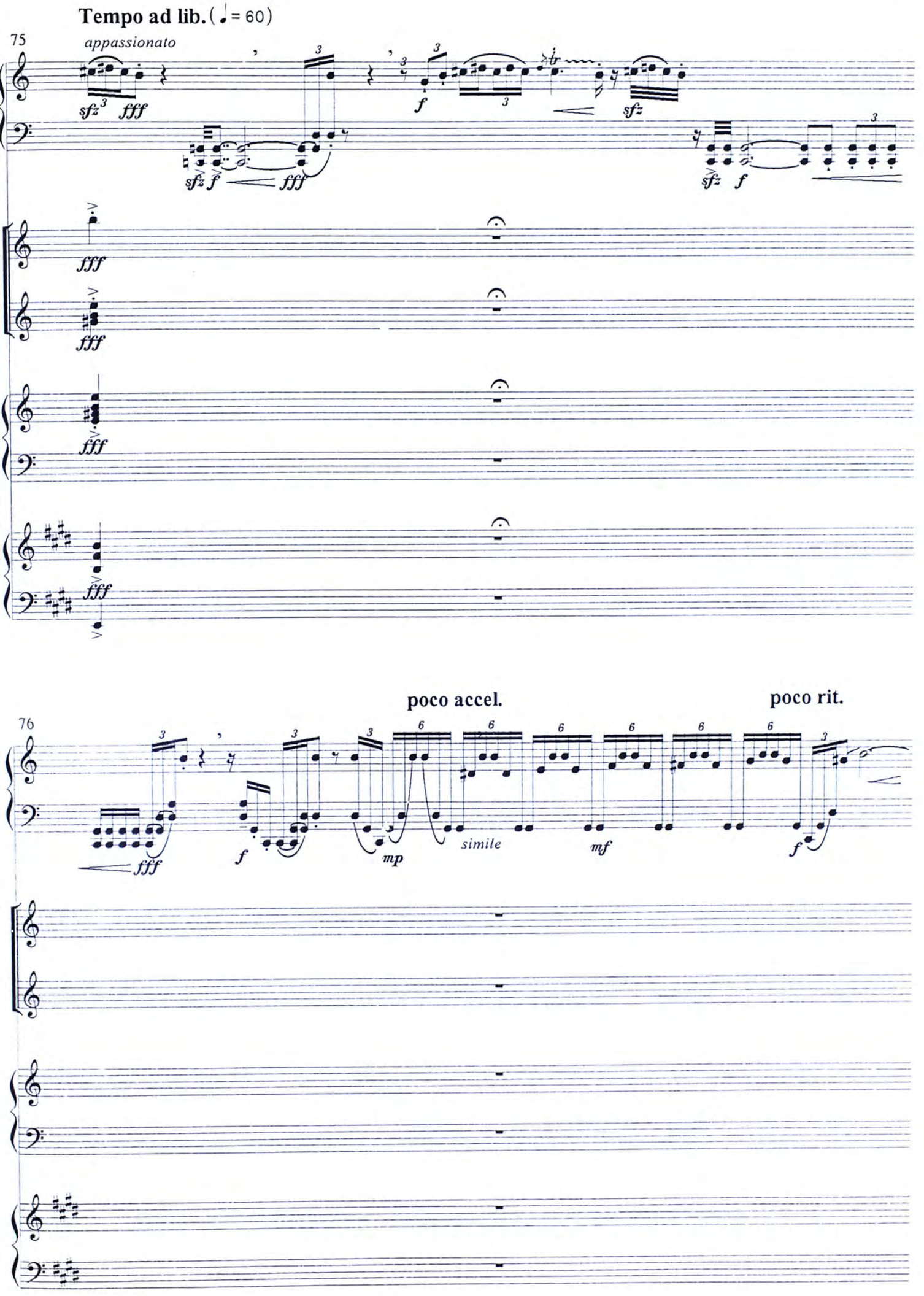
Piu Mosso (♩ = 72)

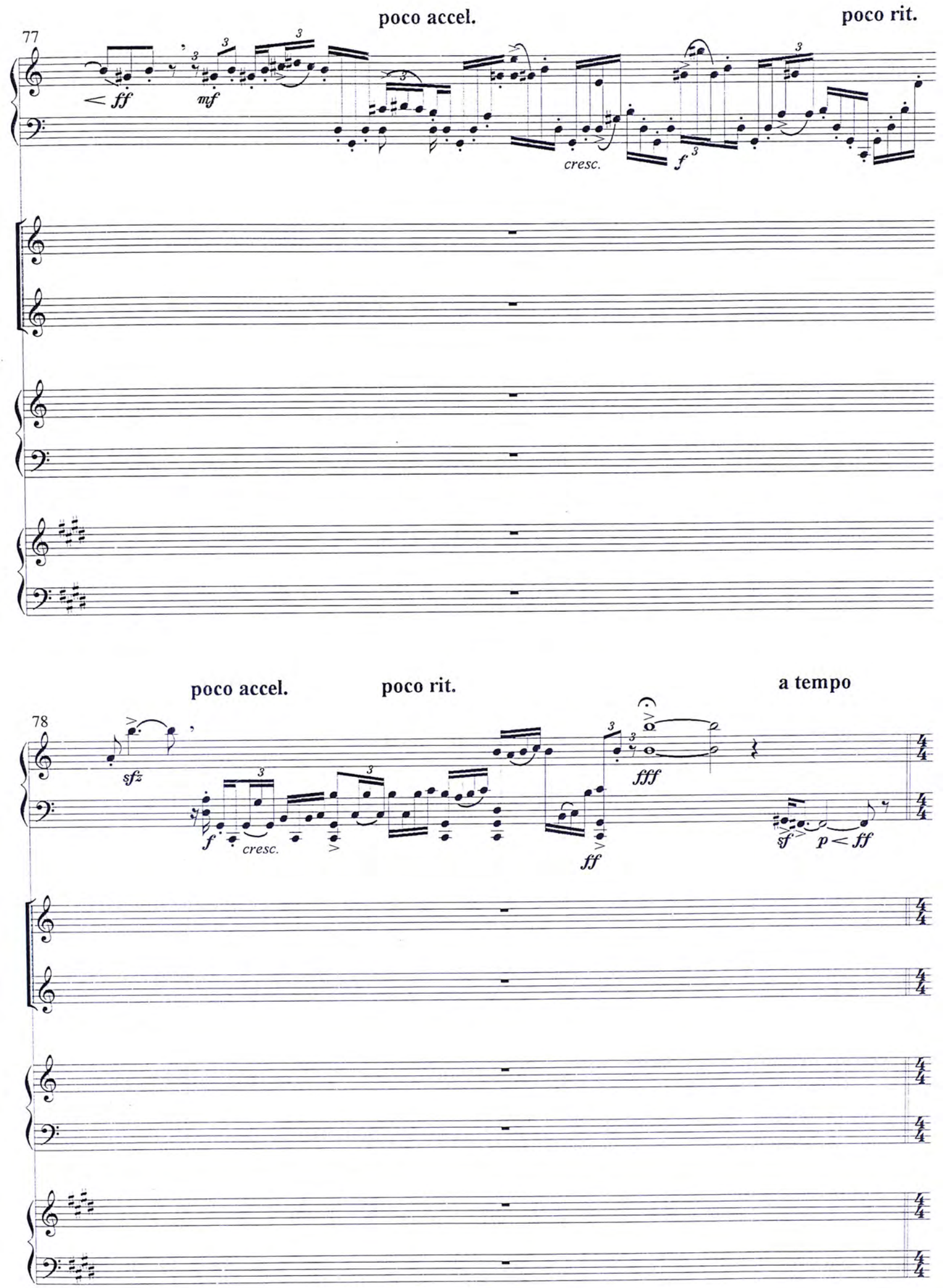


64

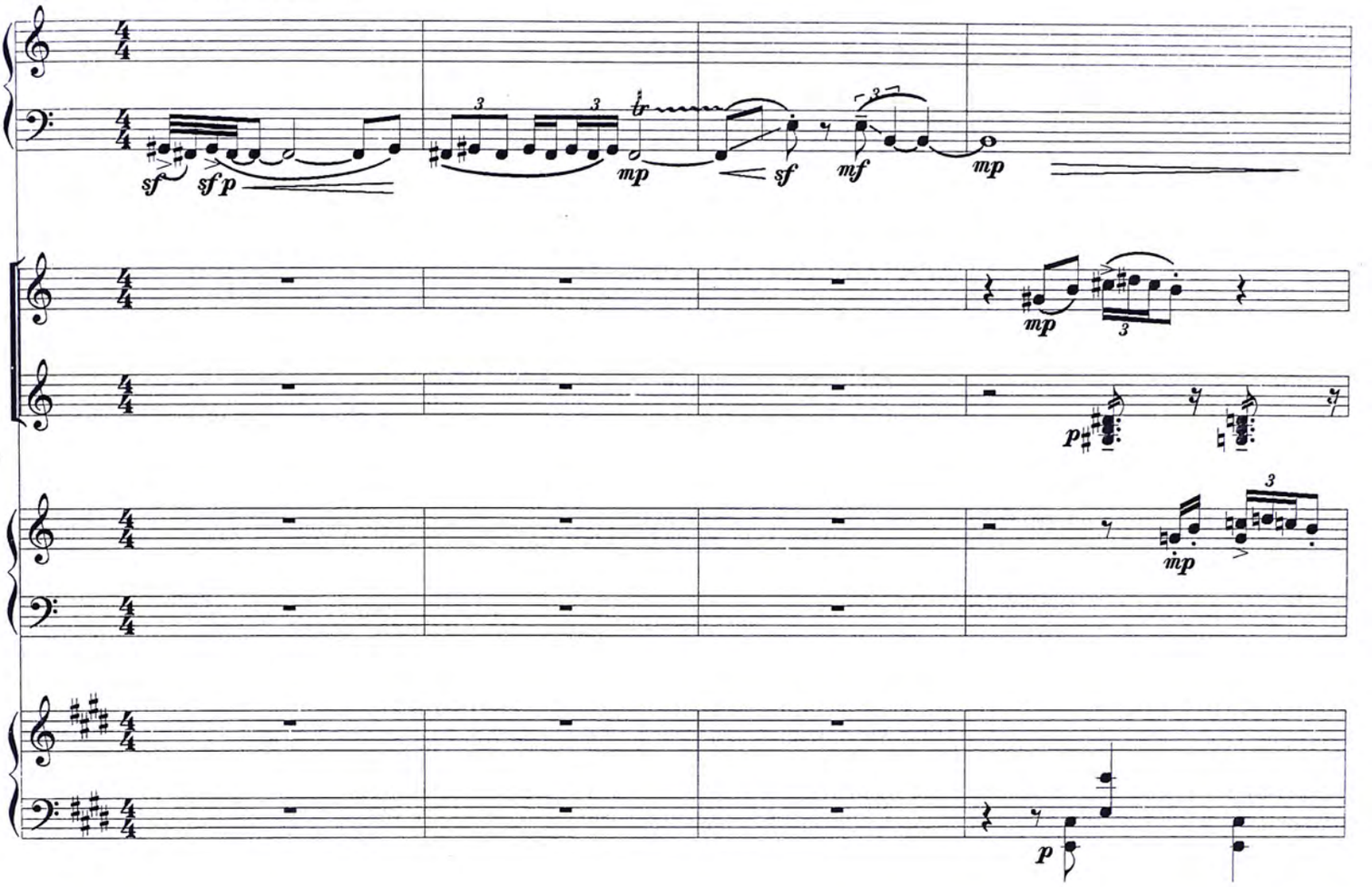



67
ff
ff
ff
ff
6
6
6
6
6
6
3
3
3
3
71
allargando
riten.
tr
cresc.
cresc.
cresc.
cresc.
6
6
6
3
3
3

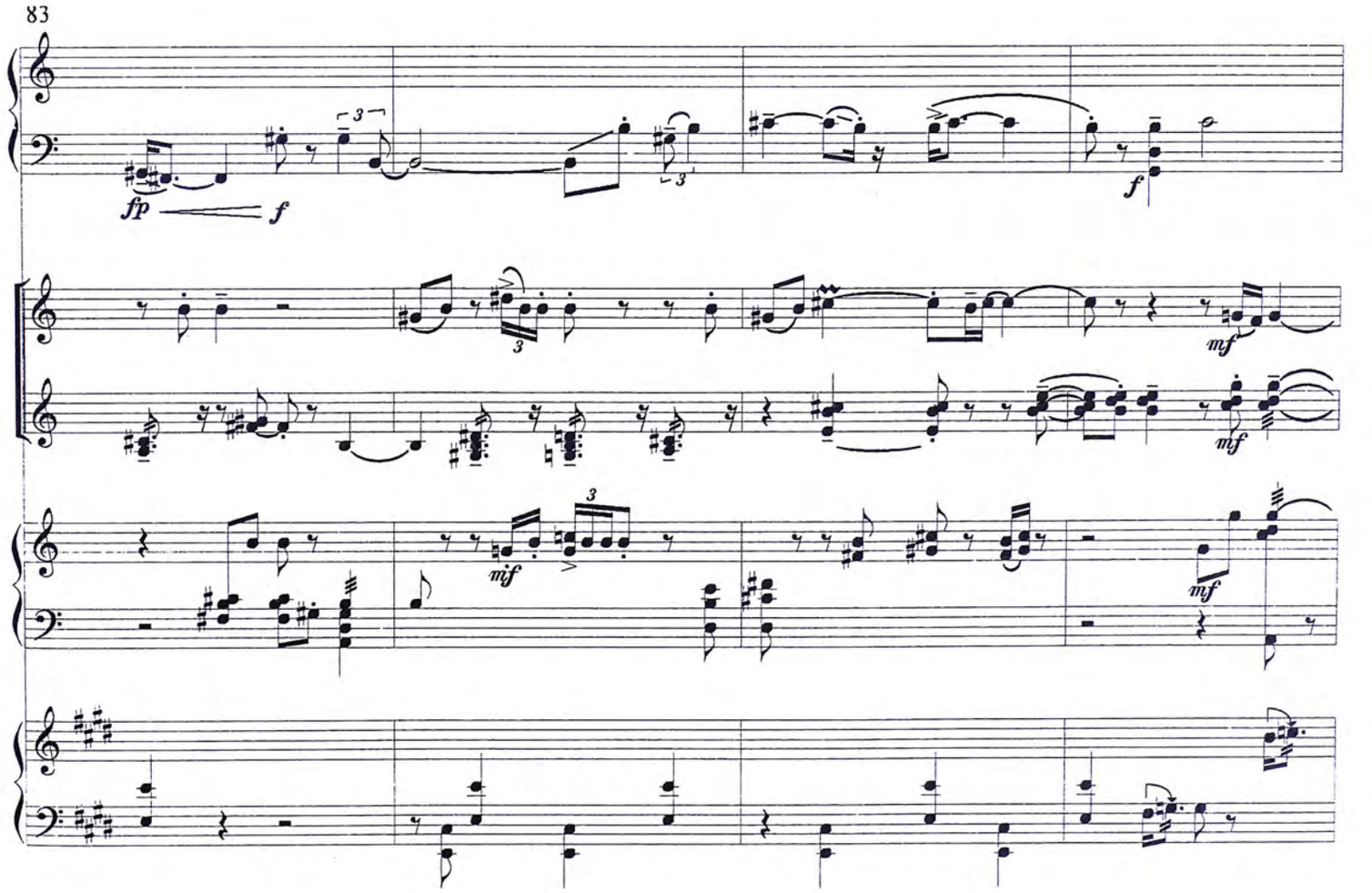

Tempo ad lib. (♩= 60)
75
appassionato
sfz 3 fff
sfz f fff
f
sfz
sfz f
fff
fff
fff
fff
76
poco accel.
poco rit.
fff
f
mp
simile
mf
f

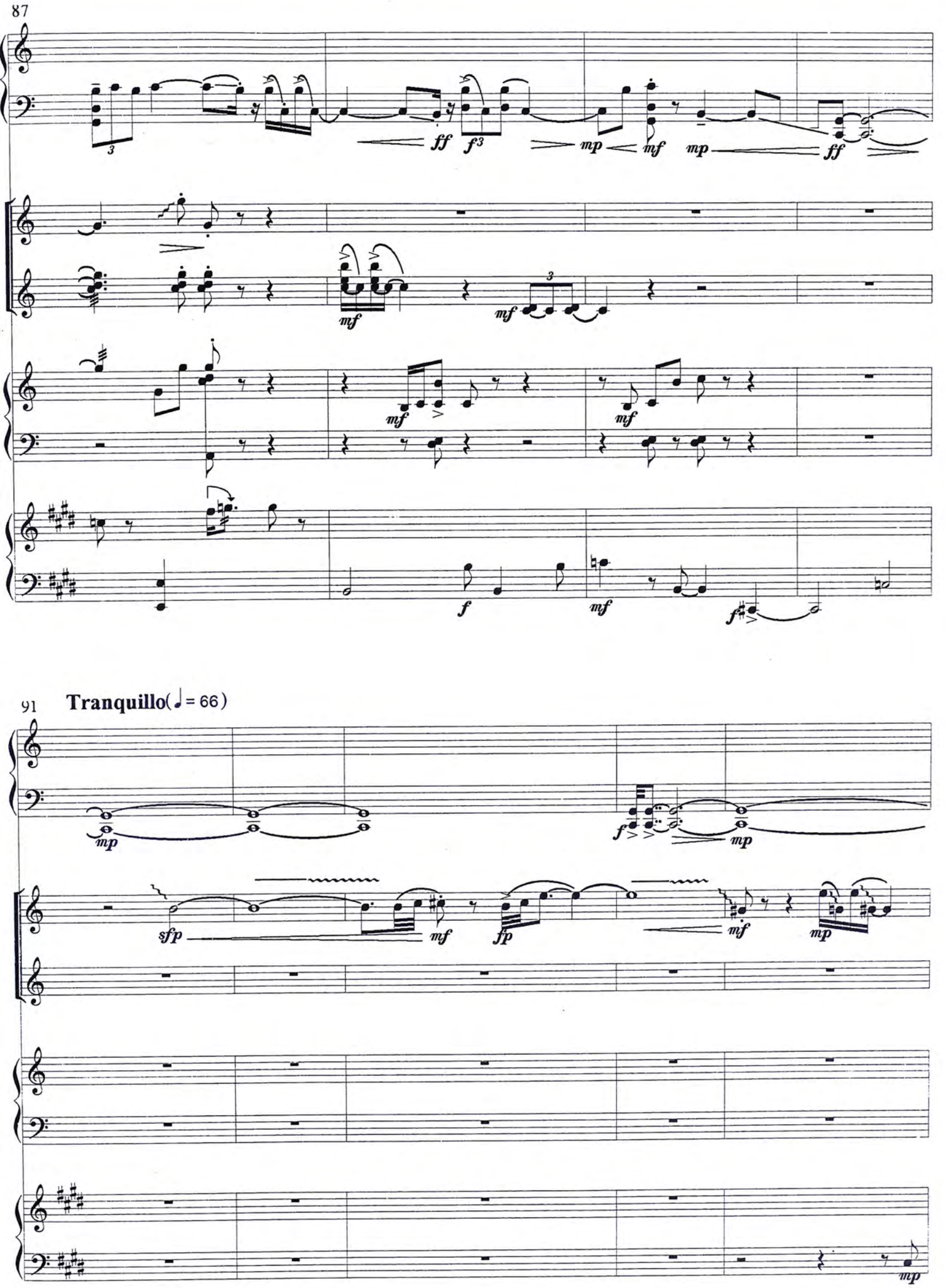

poco accel.
poco rit.
77
ff
mf
cresc.
f
poco accel.
poco rit.
a tempo
78
sfz
f
cresc.
ff
fff
sf
p
ff

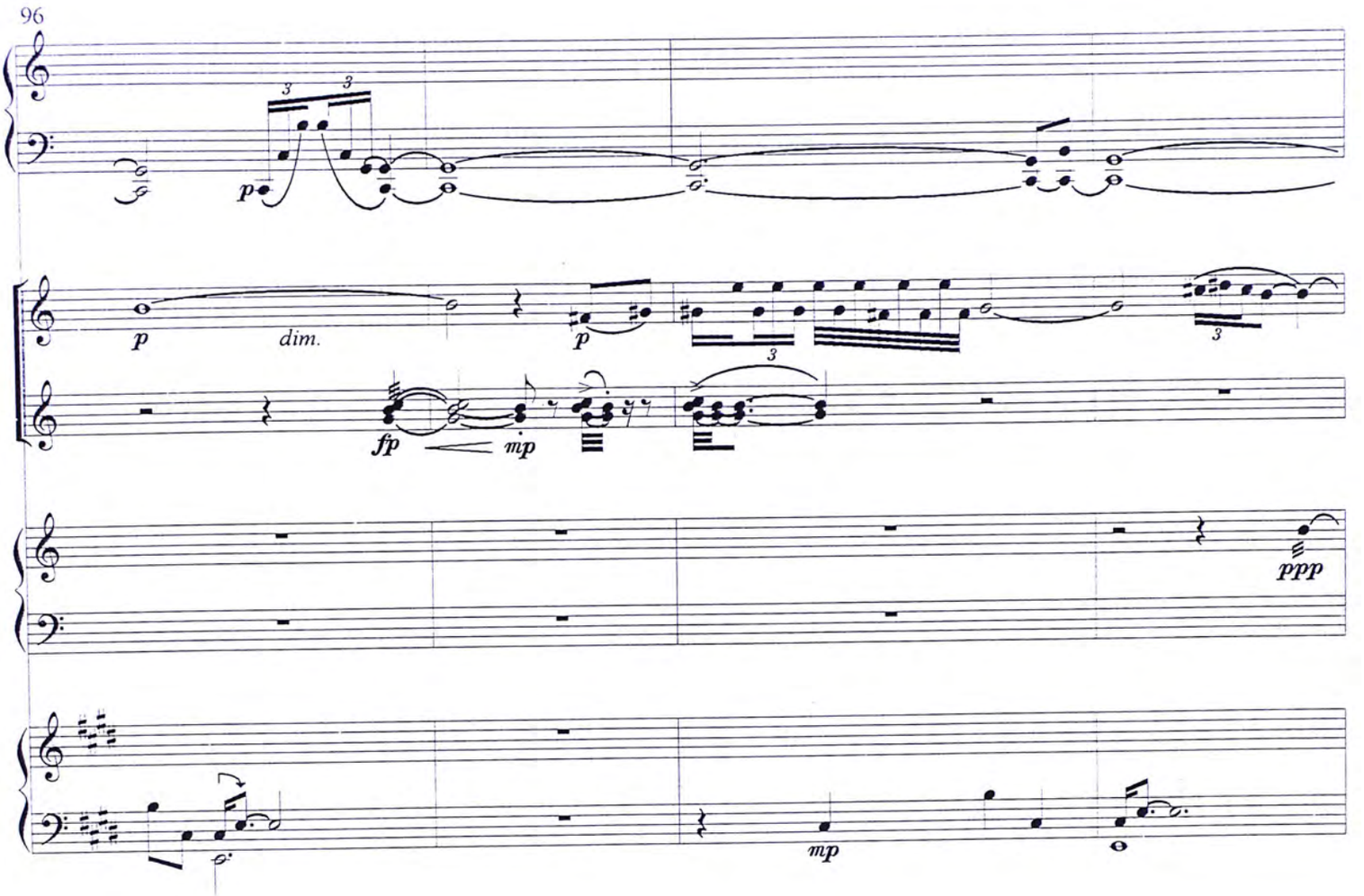
79 **Piu Mosso** (♩= 66)

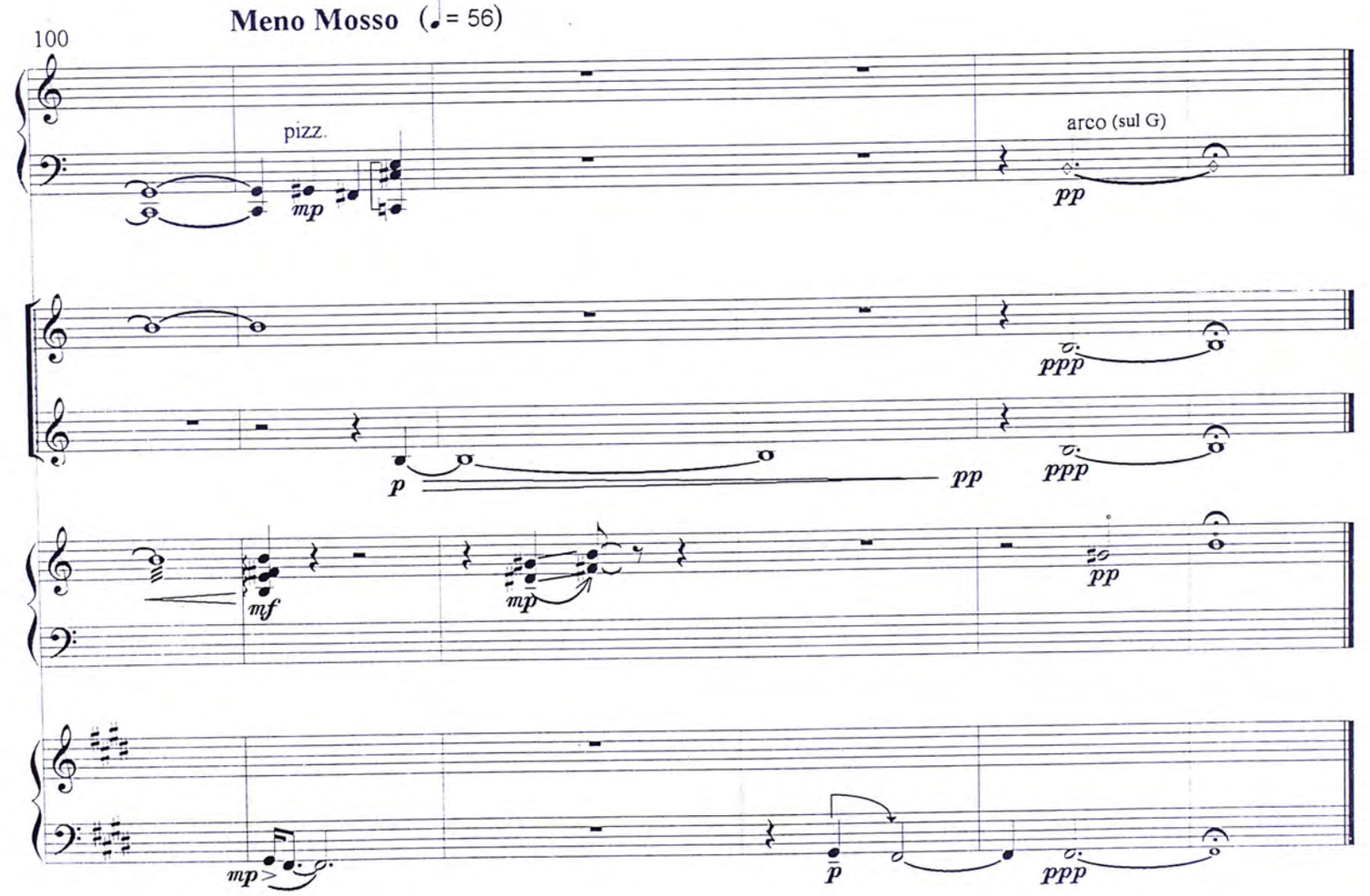


83




87
ff
f3
mp
mf
mp
ff
mf
mf
mf
mf
f
mf
f
91
Tranquillo(♩= 66)
mp
f
mp
sfp
mf
fp
mf
mp
mp


96
p
dim.
fp
mp
ppp
mp


Meno Mosso (♩= 56)
100
pizz.
mp
arco (sul G)
pp
ppp
p
pp
ppp
mf
mp
pp
mp
p
ppp

ALFRED WONG
黃學揚

Peach-Blossom Spring
桃花源記

for Bass & Orchestra
男低音與樂隊

(2002)

Peach-Blossom Spring
桃花源記

Impressed by Chinese landscape paintings, the composer wrote this piece for bass and orchestra in 2002. It is taken from the prose section of Peach-Blossom Spring written by the Chinese poet Tao Yuan-ming [AD 317-420]. This is an imaginative story about a fisherman wandering into a peach-blossom source by accident. It is a lost horizon where people live peacefully.

The piece is in one movement divided into four parts. In Part I, the singer functions as a storyteller, introducing the fisherman and telling his discovery of the peach-blossom source. A smaller instrumentation is adopted with English horn obbligato (as if a shadow of the storyteller). In Part II, the singer 'jumps out' from being a storyteller and becomes the fisherman himself. He narrates as if shouting out what he sees in front of his eye - the scenery of peach-blossom source and the living style of the people there. In Part III, an ecstatic moment of the fisherman and villagers is captured. It is finally dissolved in a mysterious ending in Part IV.

此曲寫於二〇〇二年，乃受中國山水畫所引發，爲男低音與樂隊而作。這是取材自一篇陶淵明的《桃花源記并詩》裏「記」的部分，講述一個漁人偶遇桃花源的虛幻故事。在這個與世隔絕的人間樂園，人們都過著平靜和諧的生活。

全曲爲單樂章，可分爲四個部分。在第一部分，歌唱者以說書人的身份介紹漁人及講出其發現桃花源的經過。這部分採用了較小型的樂器編制，並以英國管爲主奏(猶如說書人的影子)。在第二部分，歌唱者的角色轉爲漁人自身，以朗誦的方式喊出眼前所見的景象及居民的生活狀況。在第三部分，音樂描繪了桃花源居民與漁人快樂狂喜的場景。最後樂曲到達一個神秘的第四部分作結。

Original Text of *Peach-Blossom Spring*
桃花源記原文

[第一部分]
晉太元中，武陵人，捕魚為業。緣溪行，忘路之遠近。忽逢桃花林，夾岸數百步，中無雜樹，芳草鮮美，落英繽紛。漁人甚異之。復前行，欲窮其林。林盡水源，便得一山，山有小口，彷彿若有光。便舍船，從口入。

[第二部分]
初極狹，才通人。復行數十步，豁然開朗。土地平曠，屋舍儼然，有良田、美池、桑、竹之屬。阡陌交通，雞犬相聞。其中往來種作，男女衣著，悉如外人。黃髮垂髫，並怡然自樂。

[第三部分]
見漁人，乃大驚，問所從來，具答之。便要還家，設酒殺雞作食。村中聞有此人，咸來問訊。自云：先世避秦時亂，率妻子邑人來此絕境，不復出焉，遂與外人間隔。問今是何世，乃不知有漢，無論魏、晉。此人一一為具言所聞，皆歎惋。餘人各復延至其家，皆出酒食。

[第四部分]
停數日，辭去。此中人語云：「不足為外人道也！」
既出，得其船，便扶向路，處處誌之。及郡下，詣太守，說如此。太守即遣人隨其往，尋向所誌，遂迷不復得路。

南陽劉子驥，高尚士也，聞之，欣然規往。未果，尋病終。後遂無問津者。

[The texts shown in gray are omitted in this composition.]

[Part I]
During the T'ai-yüan years [376-397 A.D.] of the Chin Dynasty, there was a man in Wu-ling who caught fish for a living. One day he went up a stream, and soon didn't know how far he'd gone. Suddenly, he came upon a peach orchard in full bloom. For hundreds of feet, there was nothing but peach trees crowding in over the banks. And in the confusion of fallen petals, there were lovely, scented flowers. The fisherman was amazed. Wanting to see how far the orchard went, he continued on.
The trees ended at the foot of a mountain, where a spring fed the stream from a small cave. It seemed as if there might be a light inside, so the fisherman left his boat and stepped in.

[Part II]
At first, the cave was so narrow he could barely squeeze through. But he kept going and, after a few dozen feet, it opened out into broad daylight. There, on a plain stretching away, austere houses were graced with fine fields and lovely ponds. Dikes and paths crossed here and there among mulberries and bamboo. Roosters and dogs called back and forth. Coming and going in the midst of all this, there were men and women tending the fields. Their clothes were just like those worn by the people outside. And whether they were old with white hair or children in pigtails, they were all happy and of themselves content.

[Part III]
When they was the fisherman, they were terribly surprised and asked where he had come from. Once he had answered all their questions, they insisted on talking him back home. And soon, they had set out wine and killed chickens for dinner. When the others in the village heard about this man, they all came to ask about him. They told him how, long ago, to escape those years of turmoil during the Ch'in Dynasty [221-207 B.C.], the village ancestors gathered their wives and children, and with their neighbors came to this distant place. And never leaving, they'd kept themselves cut-off from the people ever since. So now they wondered what dynasty it was. They'd never heard of Han, let alone Wei or Chin. As the fisherman carefully told them everything he knew, they all sighed in sad amazement. Soon, each of the village families had invited him to their house, where they also served wine and food.

[Part IV]
After staying for some days, the fisherman prepared to leave these people. As he was going, they said *There's no need to tell the people outside.*
He returned to his boat and started back, careful to remember each place along the way. When he got back home, he went to tell the prefect what had happened, and the prefect sent some men to retrace the route with him. They tried to follow the landmarks he remembered, but they were soon lost and finally gave up the search.

Liu Tzu-chi, who lived in Nan-yang, was a recluse of great honor and esteem. When he heard about this place, he joyfully prepared to go there. But before he could, he got sick and passed away. Since then, no one's asked the Way.

*Text Translation is taken from Hinton, David, trans. *The Selected Poems of T'ao Ch'ien*. Port Townsend, WA: Copper Canyon Press, c1993. p.70-71

Part I 1

Part II 22

Part III 46

Part IV 79

Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
1 Tuba

Timpani
Percussions (3 players):
(Glockenspiel, Vibraphone, Crotales, Chimes, Triangle, Tree Chimes, Snare Drum, Small Peking Opera Gong, Small Peking Opera Cymbal, Suspended Cymbal, Crash Cymbal, Tam-tam, Tambourine, Ratchet, Whip, Guiro, Wood Block, Bass Drum)

Celesta
Harp
Piano

Bass Solo

Violin I
Violin II
Viola
Cello
Bauble Bass

Première of Part I in reduction was given on 4th October, 2002,
at Cultural Activities Hall of Shatin Town Hall, Hong Kong,
by Aaron Chan (bass), Henry Lee (English Horn) & the composer (piano).

Peach-Blossom Spring
桃花源記

for Bass & Orchestra

Part I

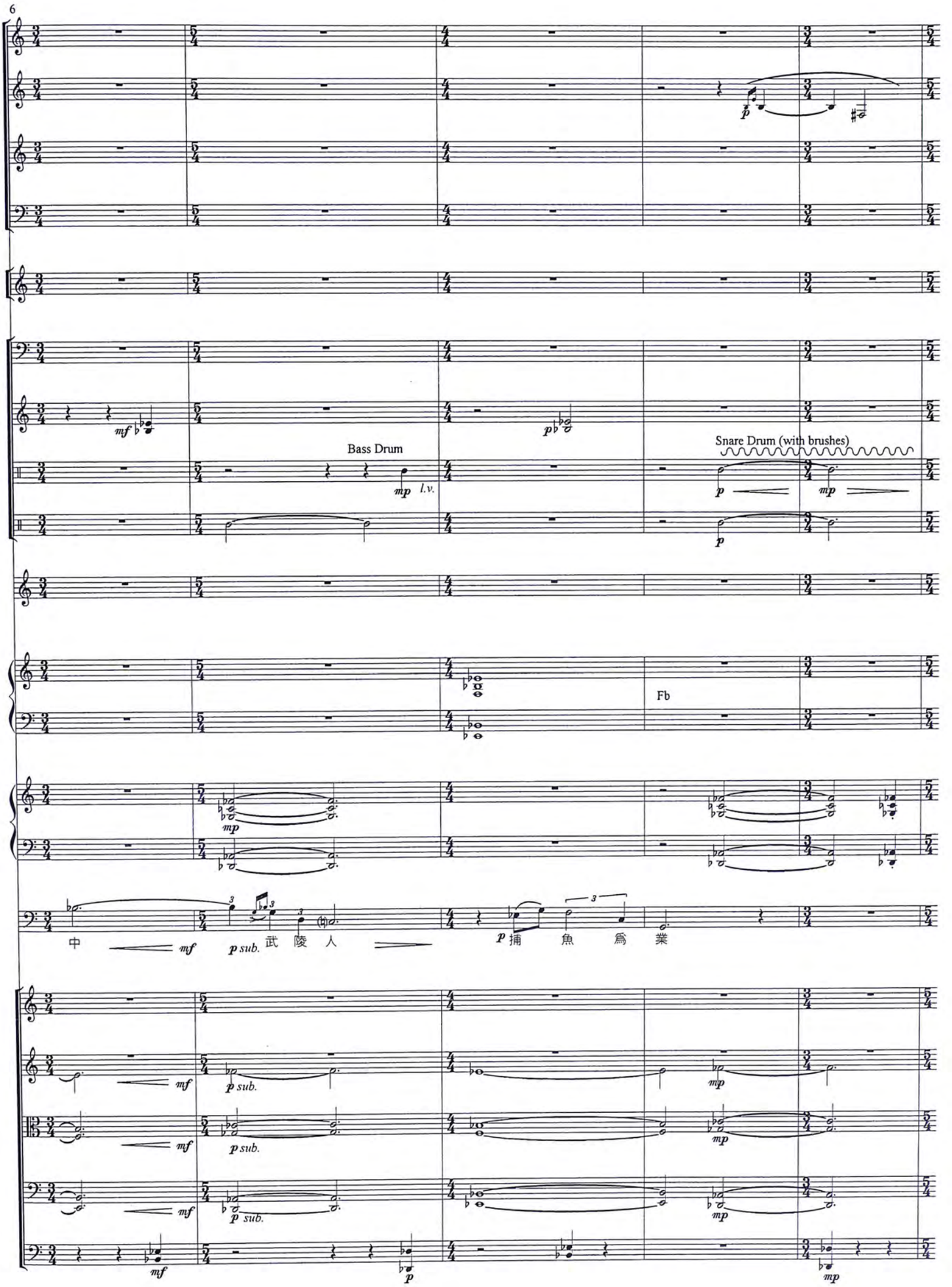
Alfred WONG
2002

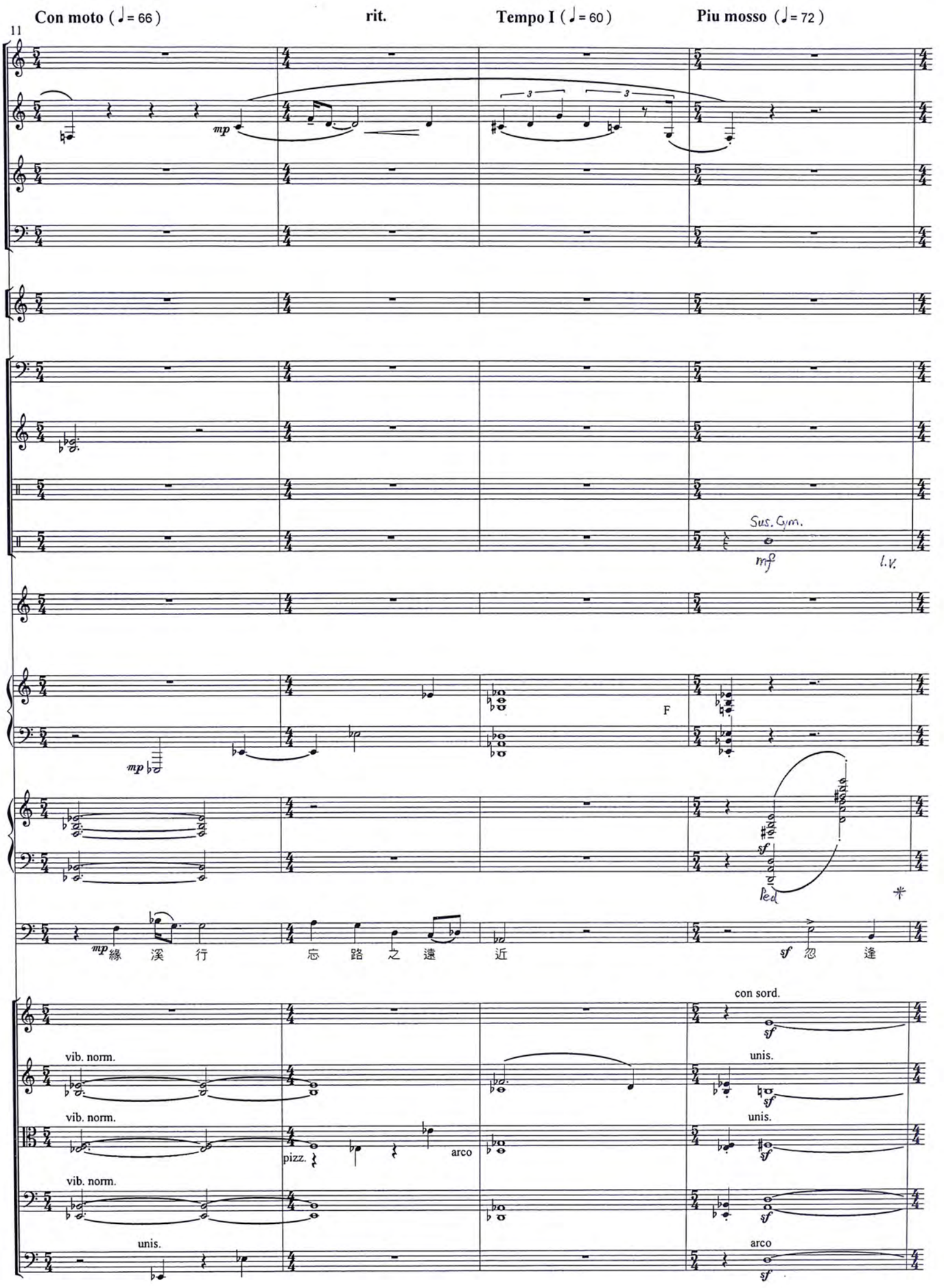
Score in C

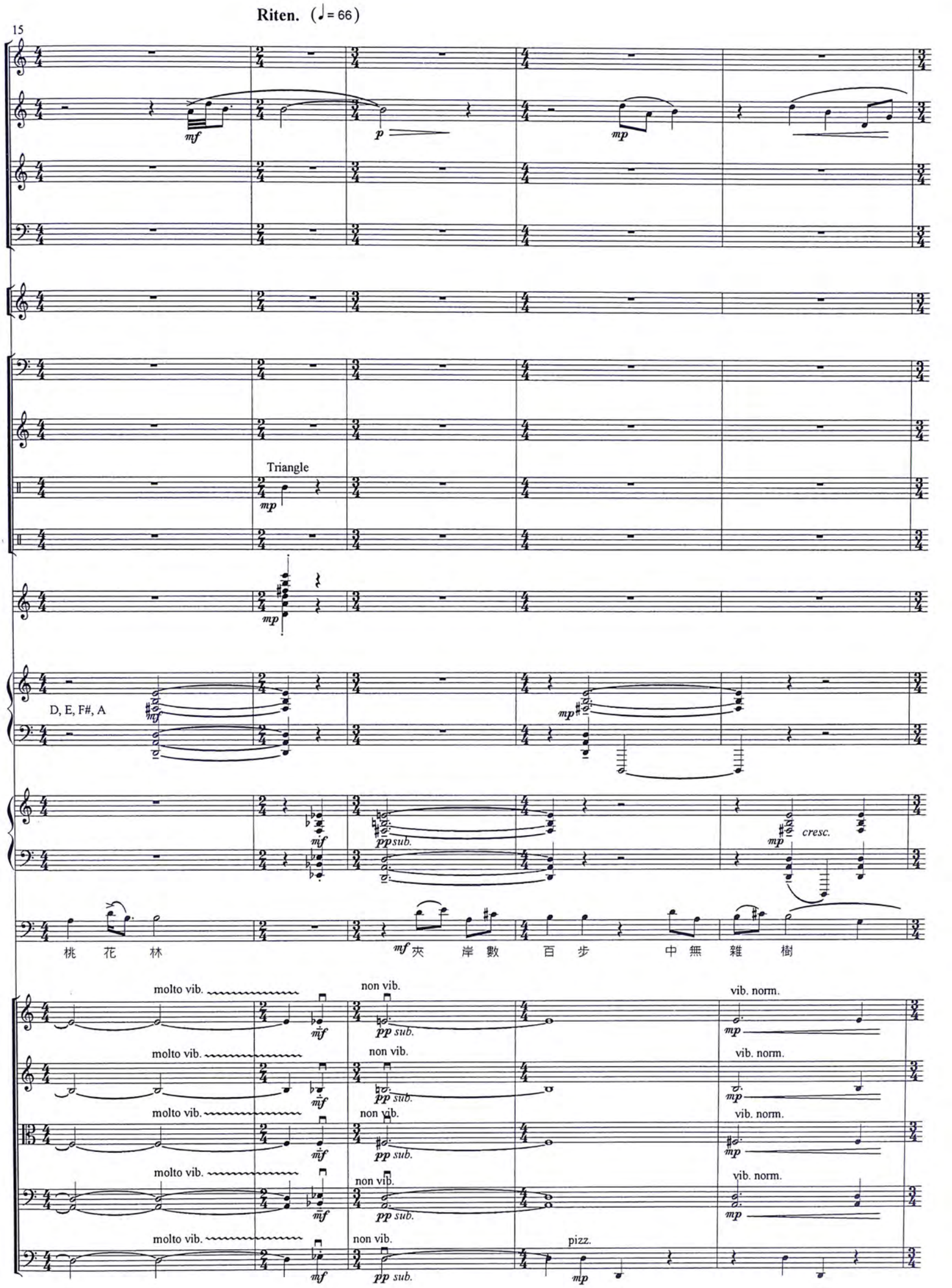
Quasi Recitativo
Tempo rubato (♩= 60)

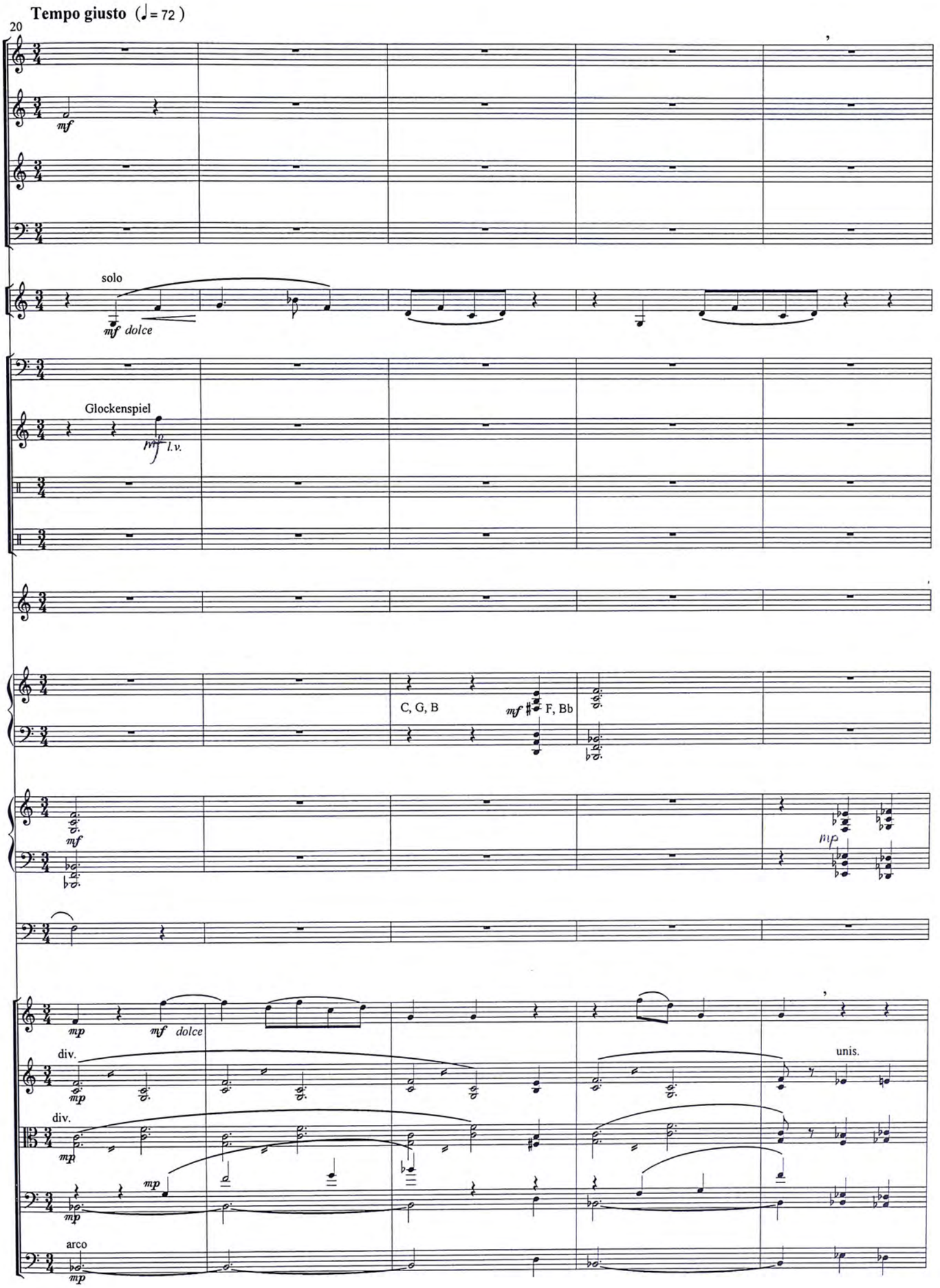
1 Flute
1 English Horn (obbligato)
1 Clarinet in Bb
1 Bassoon
2 Horns in F
Timpani
Percussion 1 — Chimes — *pp*
Percussion 2
Percussion 3 — Tam-tam — *pp*
Celesta
Harp — Cb, Db, Eb, F, Gb, Ab, Bb — *pp* — *p* — *l.v.*
Piano
Bass — *p* 晉 太 元
Violin I* — con sord., div., non vib. — *pp* — *p*
Violin II* — con sord., div., non vib. — *pp* — *p*
Viola* — con sord., div., non vib. — *pp* — *p*
Cello* — con sord., div., non vib. — *pp* — *p*
Double Bass* — div., pizz. — *pp*

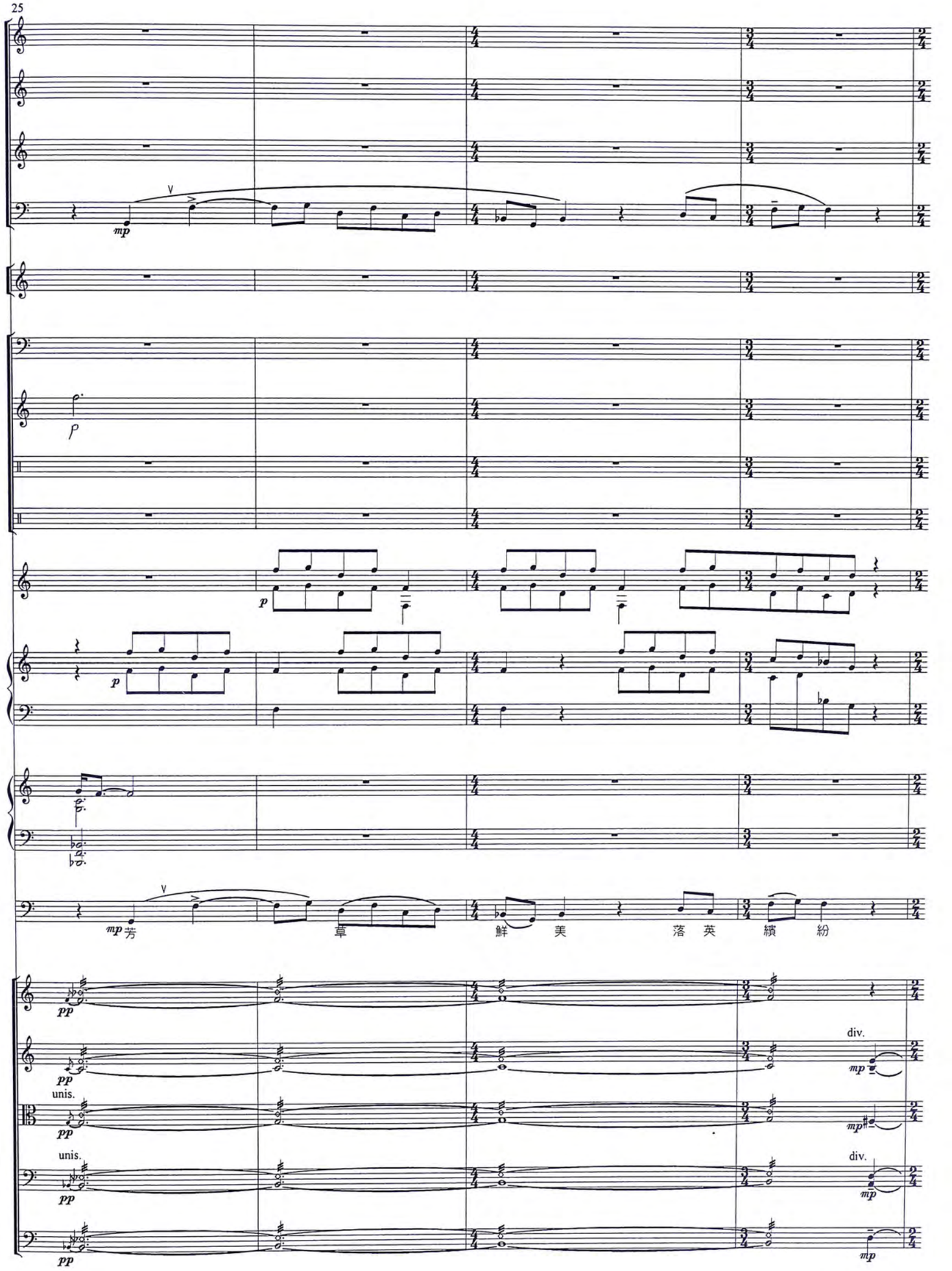
* The number of strings may be reduced at the discretion of the conductor.

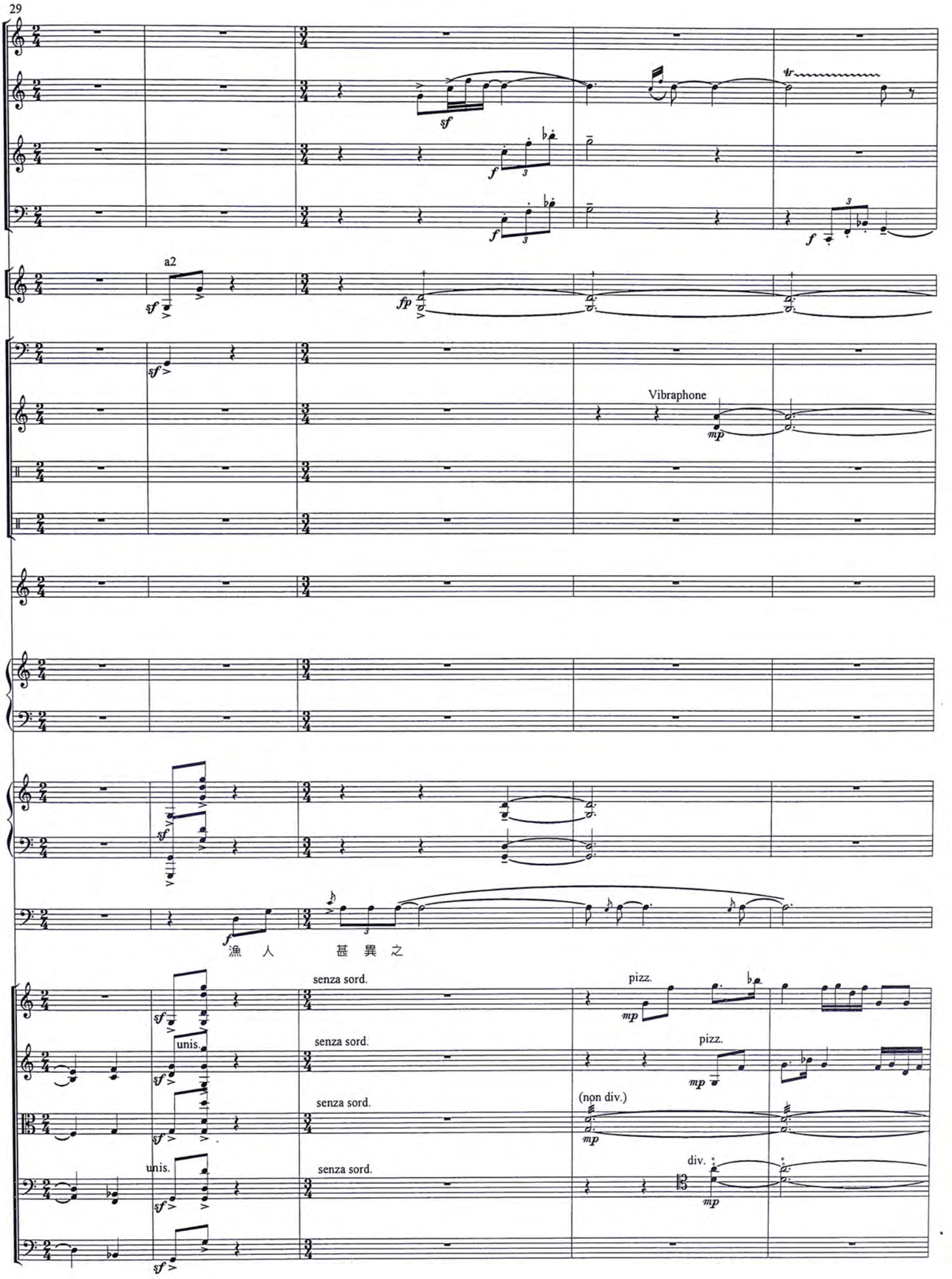

6
Bass Drum
l.v.
Snare Drum (with brushes)
Fb
中
武 陵 人
捕 魚 爲 業
sub.

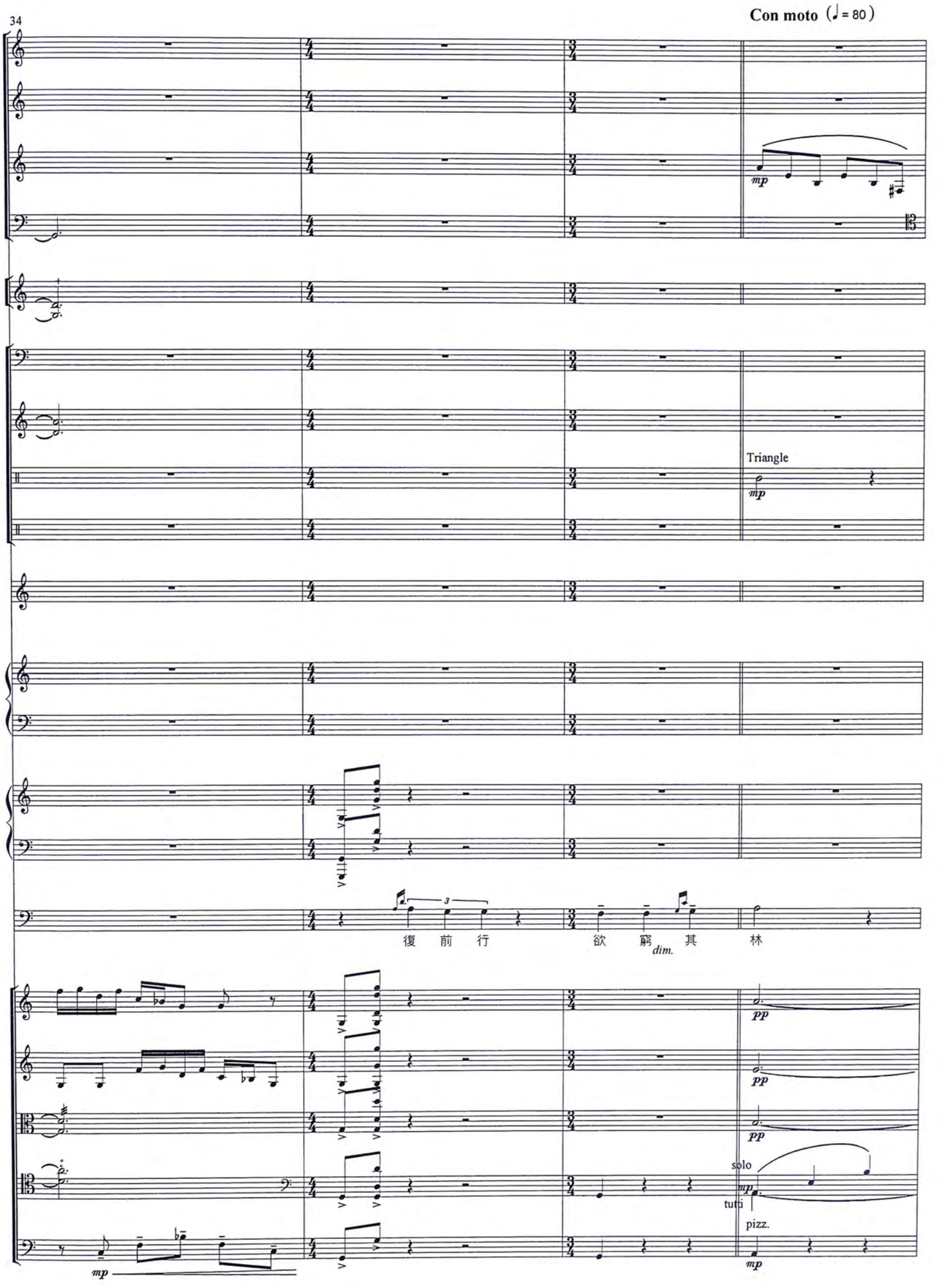

Con moto (♩= 66)
rit.
Tempo I (♩= 60)
Piu mosso (♩= 72)
11
mp
Sus. Gym.
mf
l.v.
F
mp
Ped
*
mp 綠 溪 行
忘 路 之 遠
近
sf 忽 逢
con sord.
sf
vib. norm.
unis.
vib. norm.
unis.
pizz.
arco
vib. norm.
unis.
arco
sf

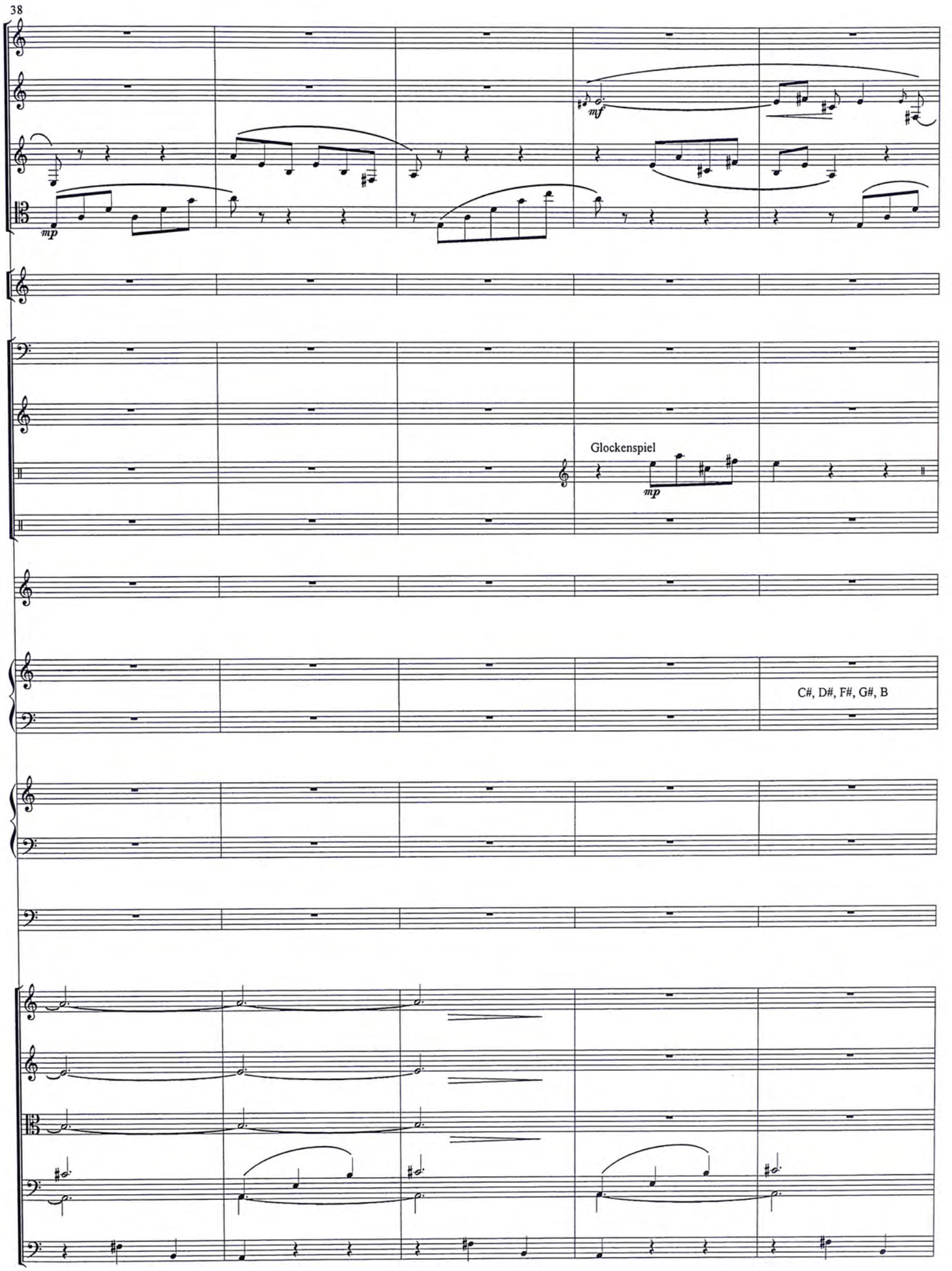

Riten. (♩= 66)
15
mf
p
mp
Triangle
mp
D, E, F#, A
mf
mp
mf
pp sub.
mp
cresc.
桃 花 林
mf 夾 岸 數 百 步 中 無 雜 樹
molto vib.
non vib.
vib. norm.
mf
pp sub.
mp
pizz.

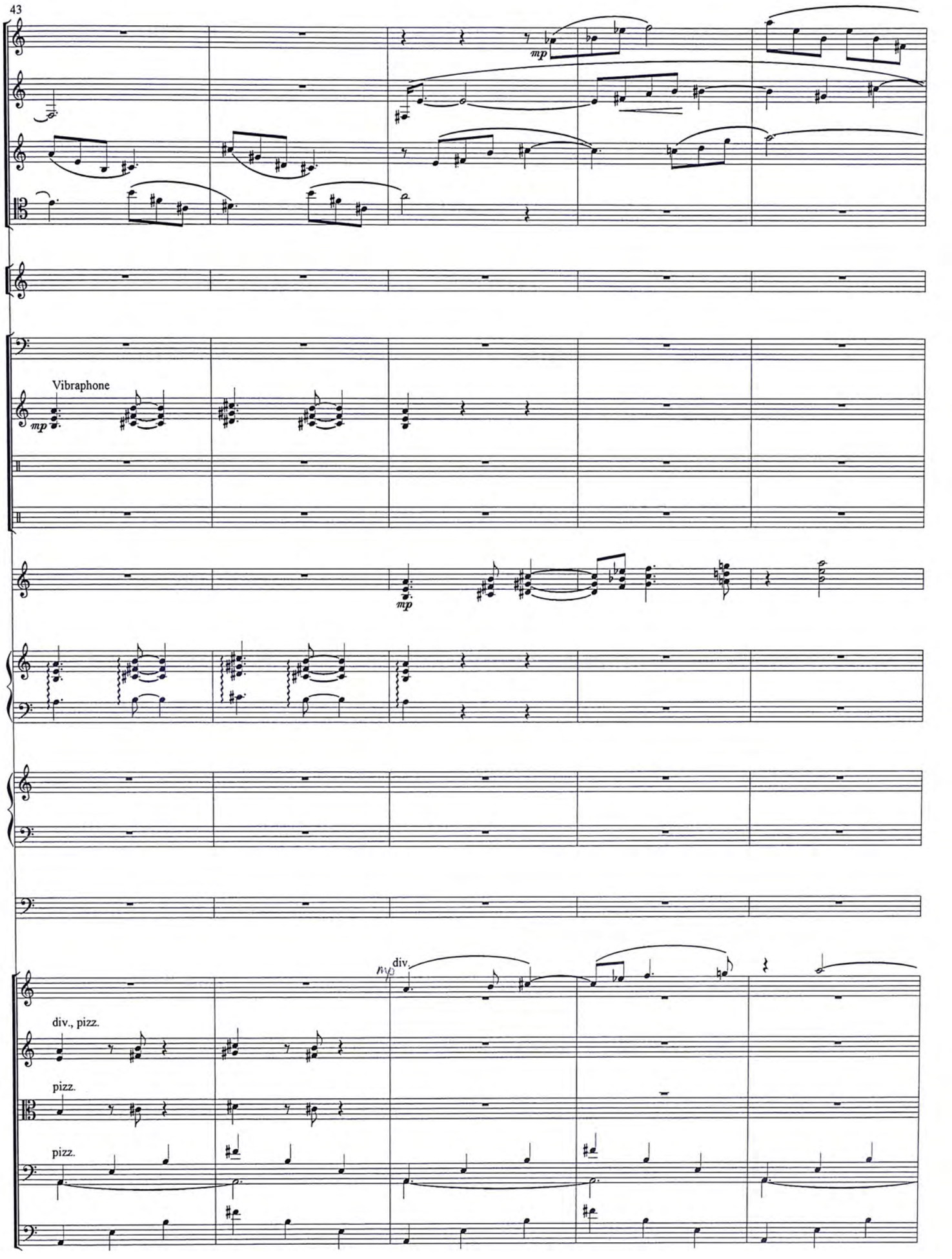

Tempo giusto (♩= 72)
20
mf
solo
mf dolce
Glockenspiel
mf l.v.
C, G, B
mf
F, Bb
mf
mp
mp
mf dolce
div.
mp
unis.
div.
mp
mp
arco
mp

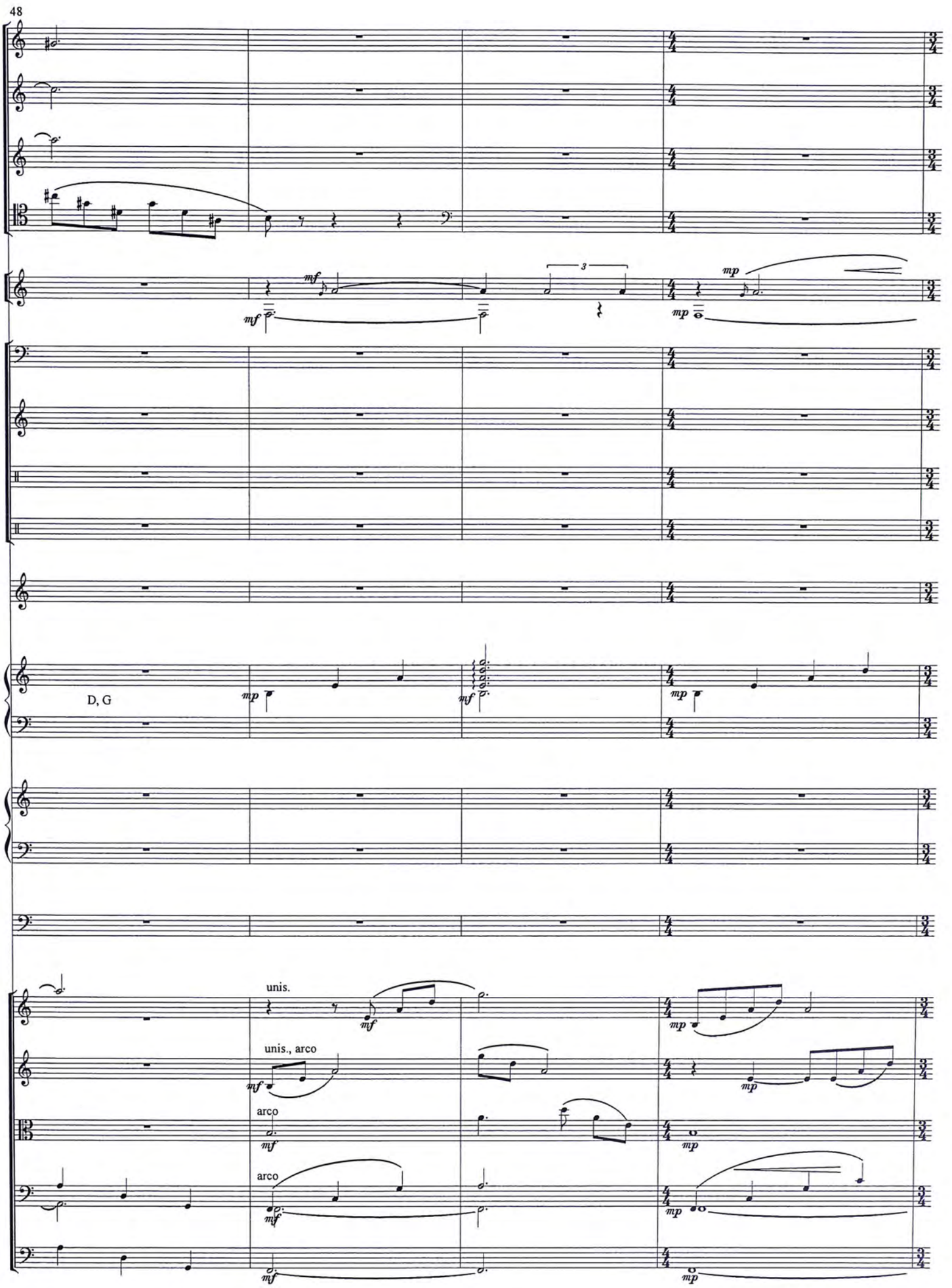

25
mp
p
p
p
mp 芳
草
鮮
美
落
英
繽
紛
pp
pp
unis.
pp
unis.
pp
pp
div.
mp
mp
div.
mp
mp

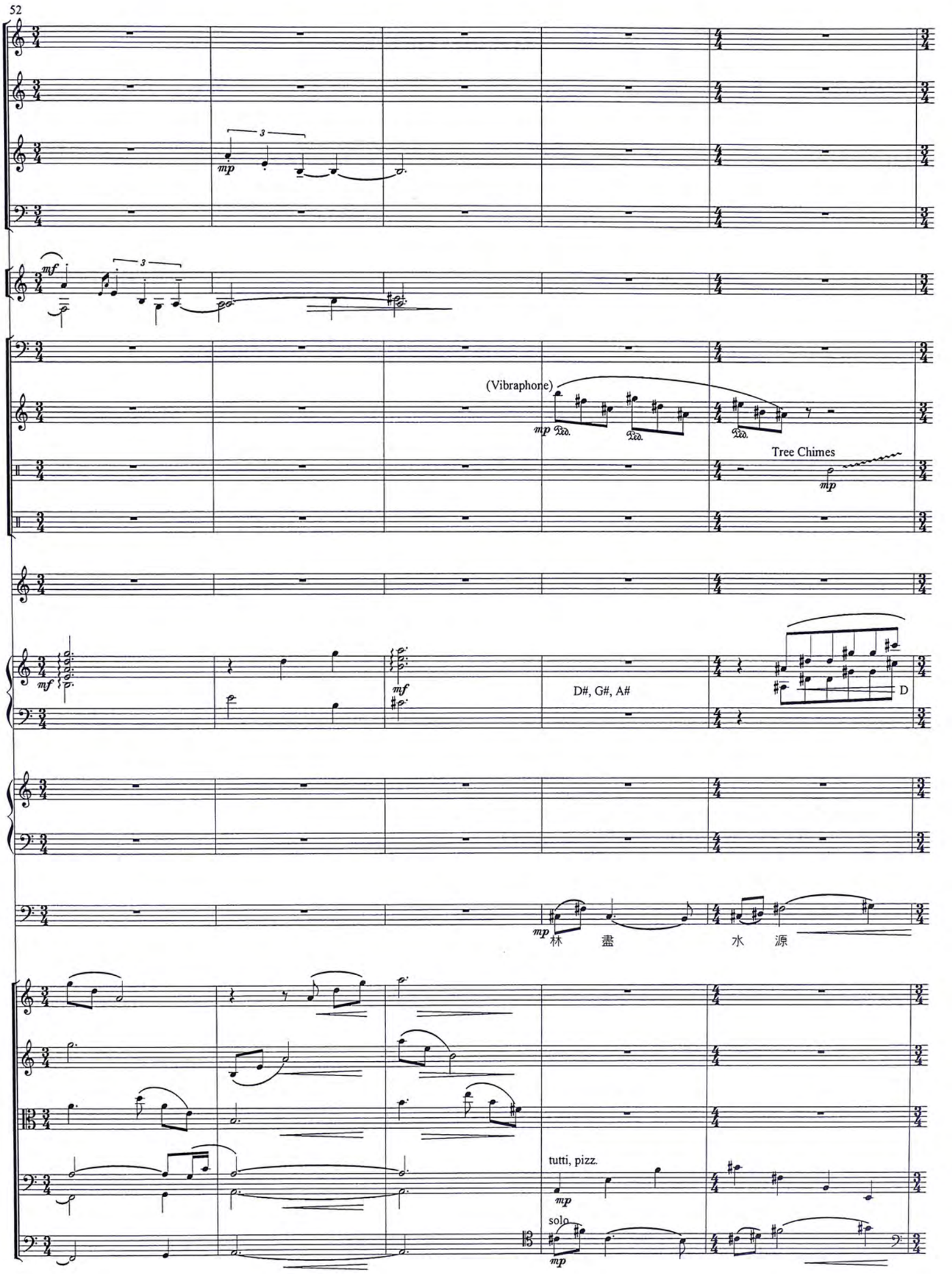

29
a2
Vibraphone
漁 人 甚 異 之
senza sord.
pizz.
unis.
(non div.)
div.

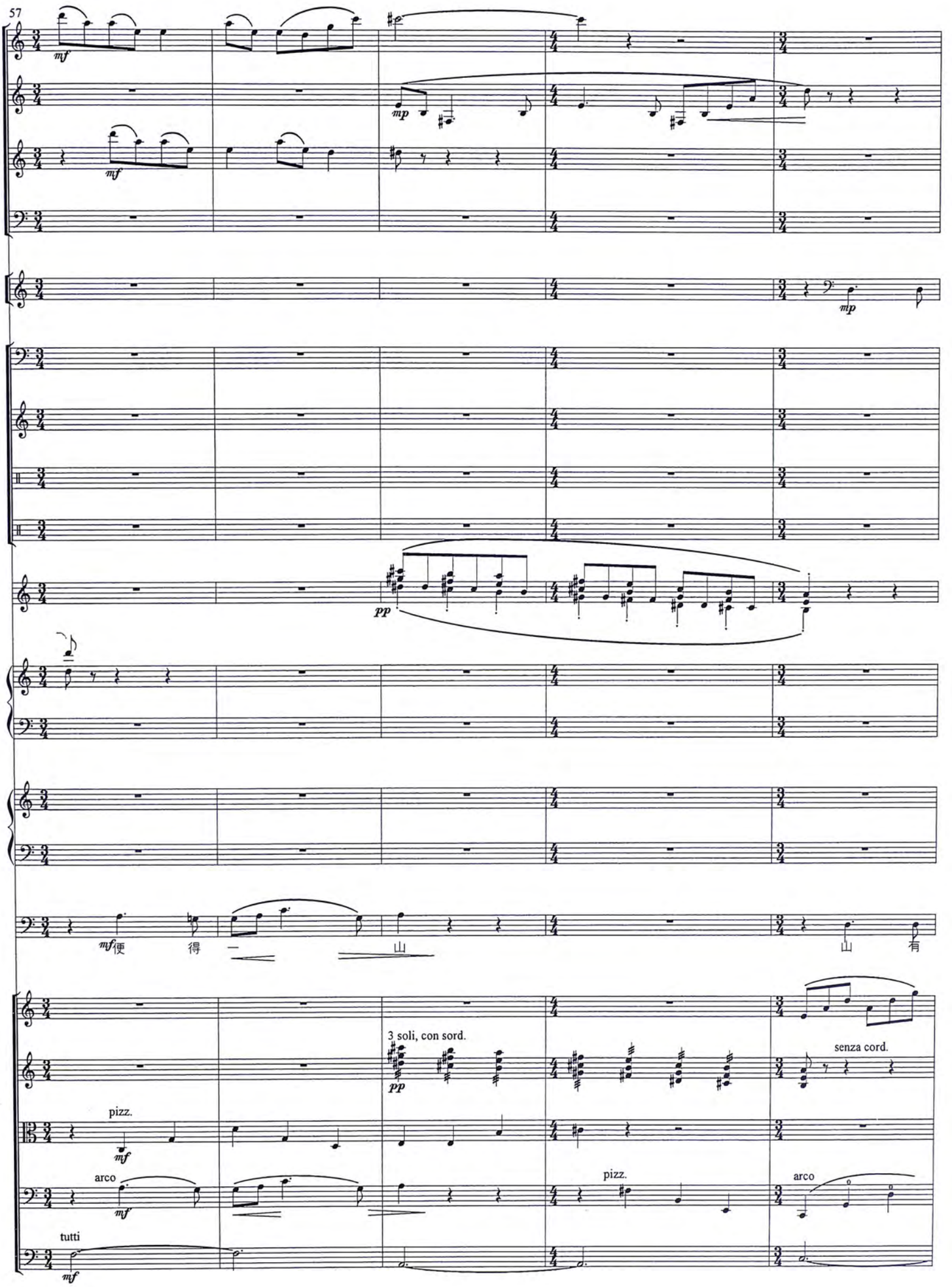

34
Con moto (♩= 80)
mp
Triangle
mp
復 前 行
欲 窮 其 林
dim.
pp
pp
pp
solo
mp
tutti
pizz.
mp
mp

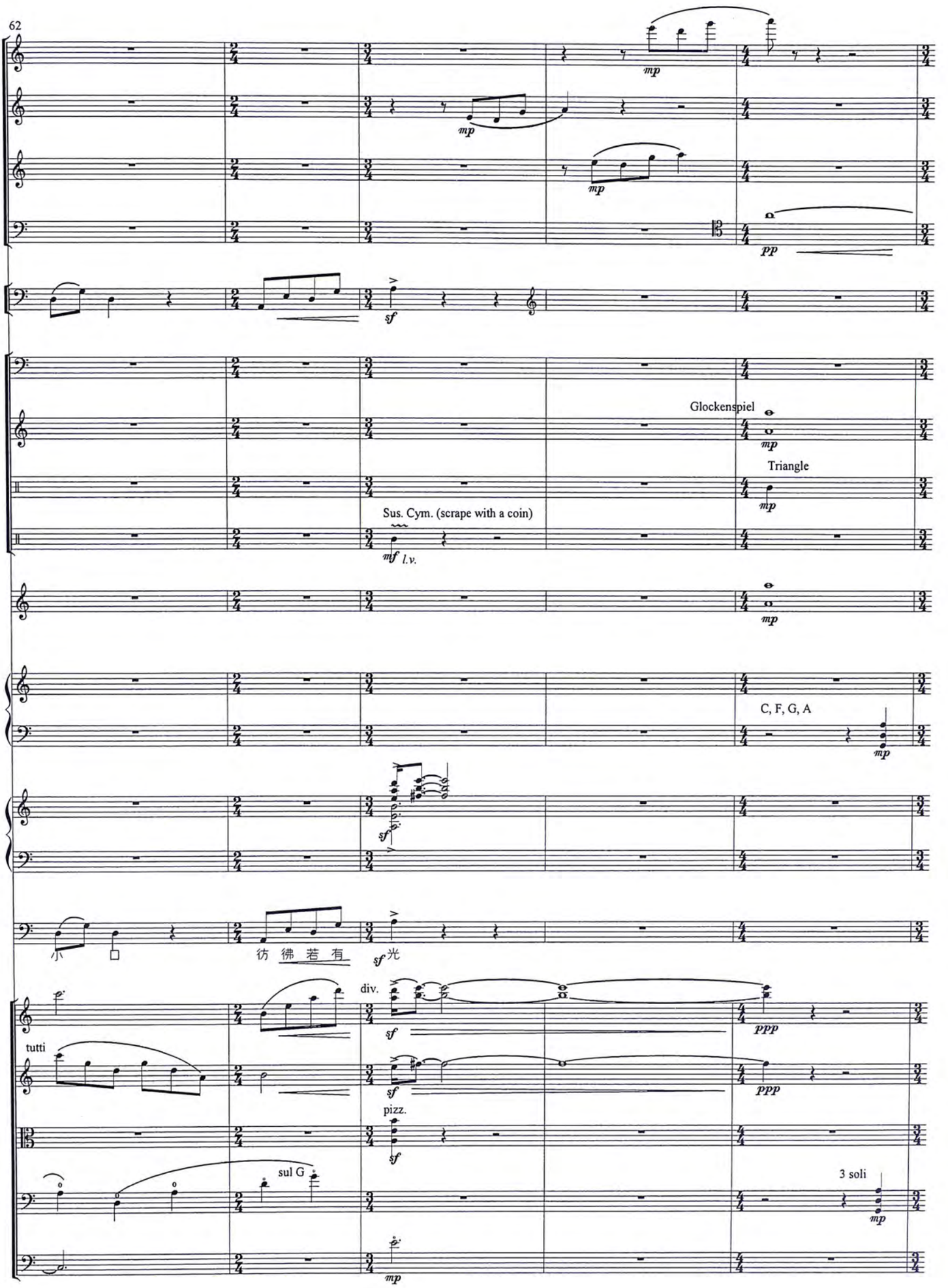

38
mp
mf
Glockenspiel
mp
C#, D#, F#, G#, B

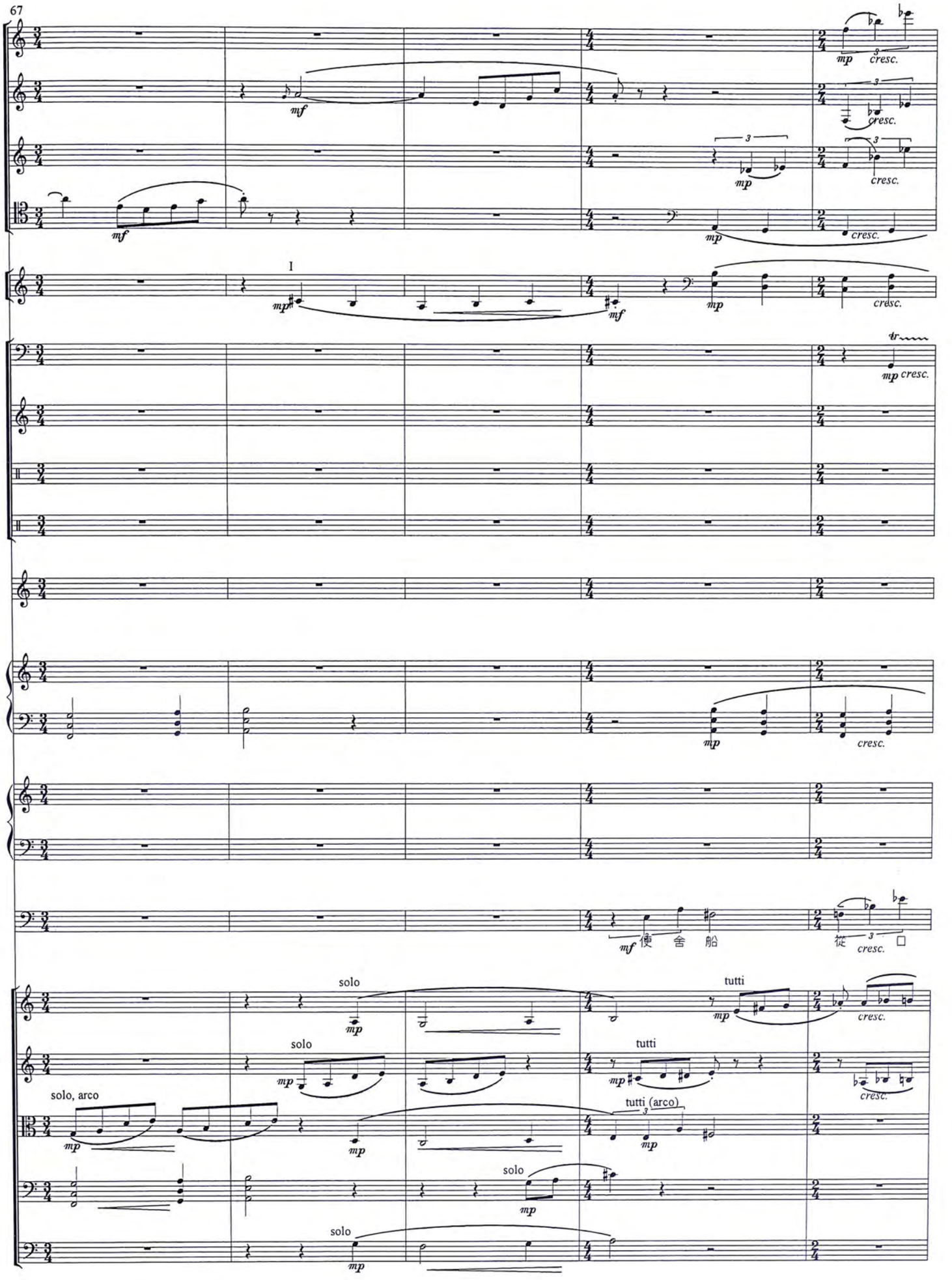

43
mp
Vibraphone
mp
mp
div.
div., pizz.
pizz.
pizz.

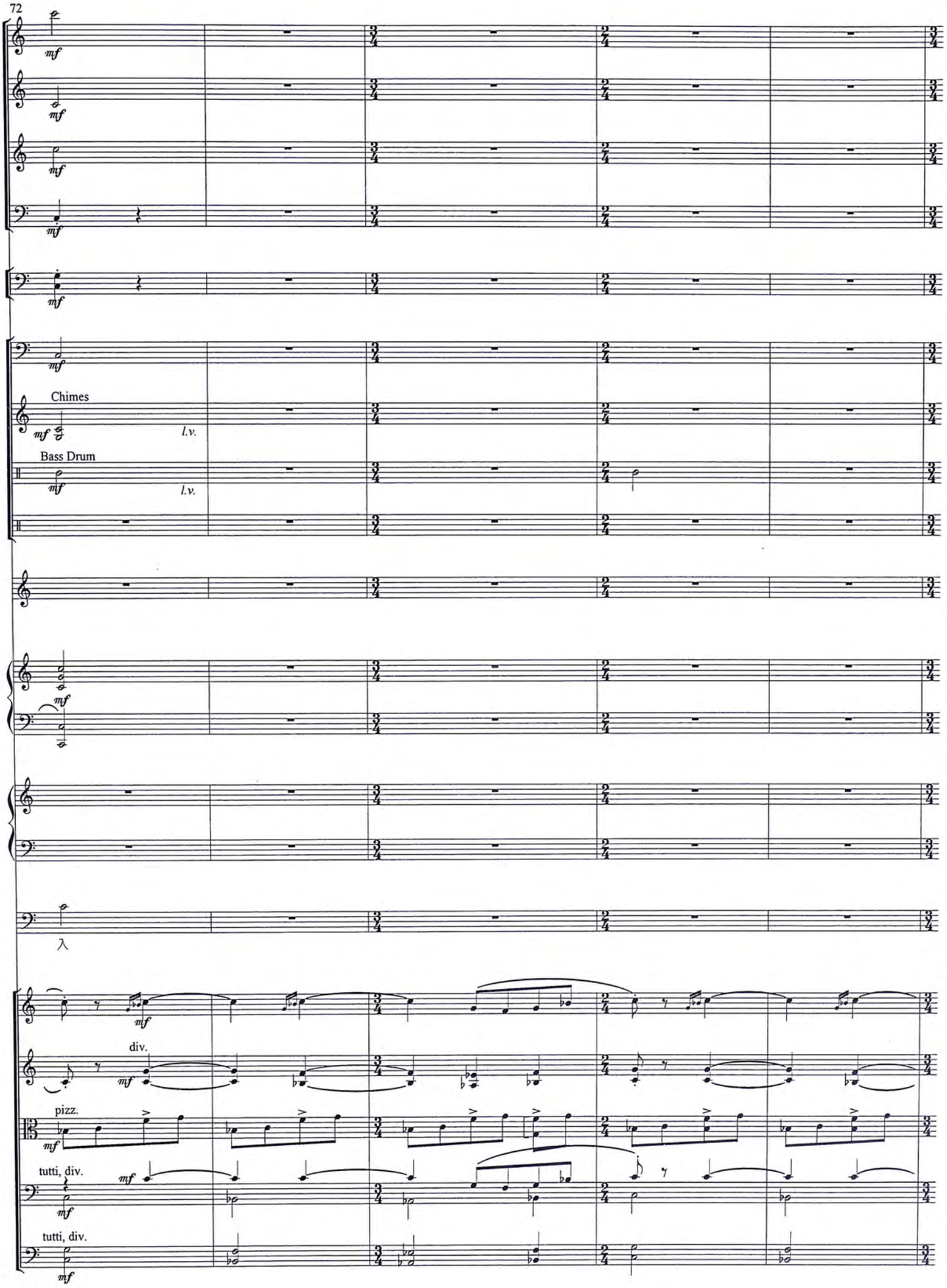

48
D, G
unis.
unis., arco
arco
arco

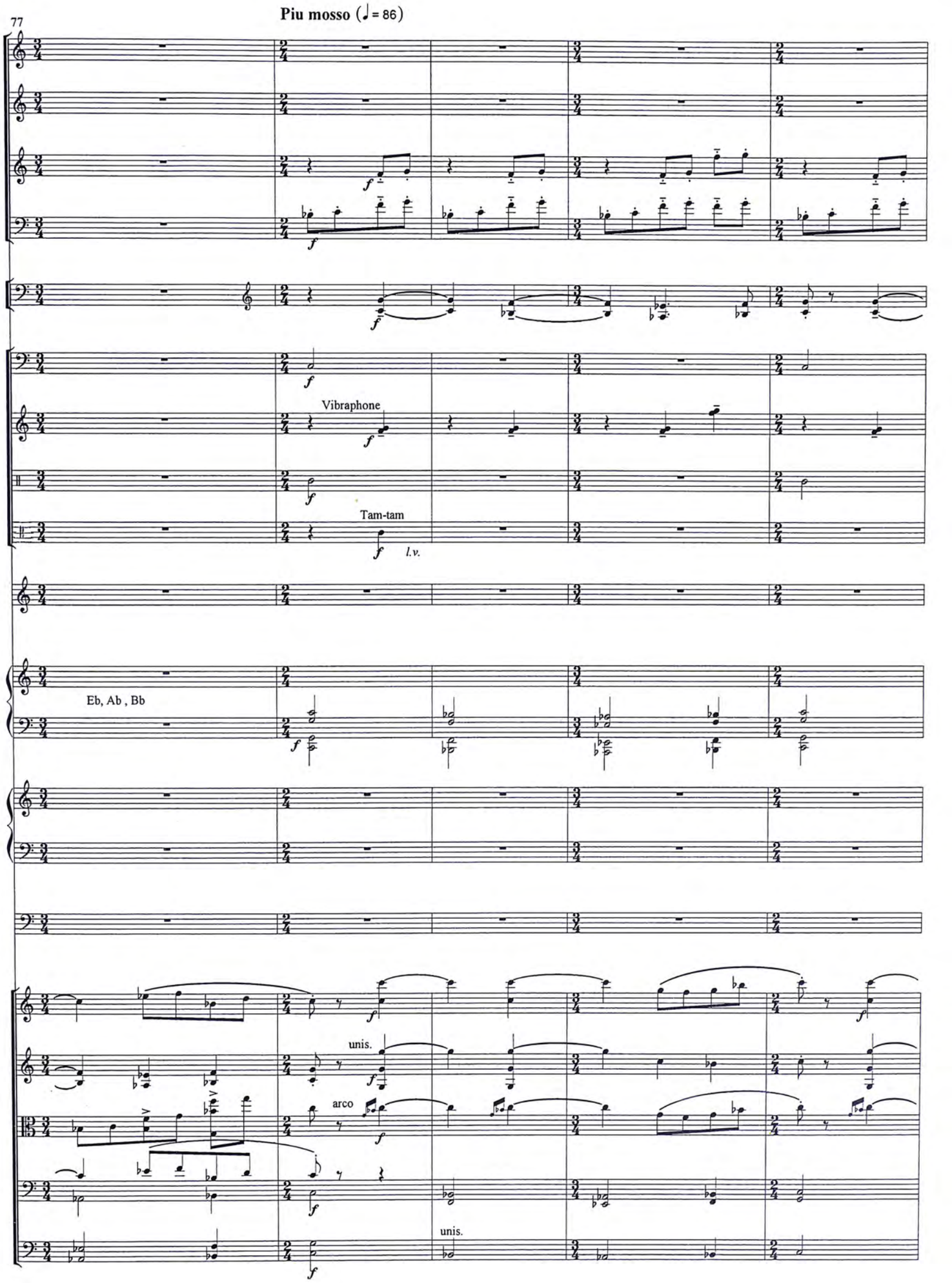

52
(Vibraphone)
Tree Chimes
D#, G#, A#
D
林 盡
水 源
tutti, pizz.
solo

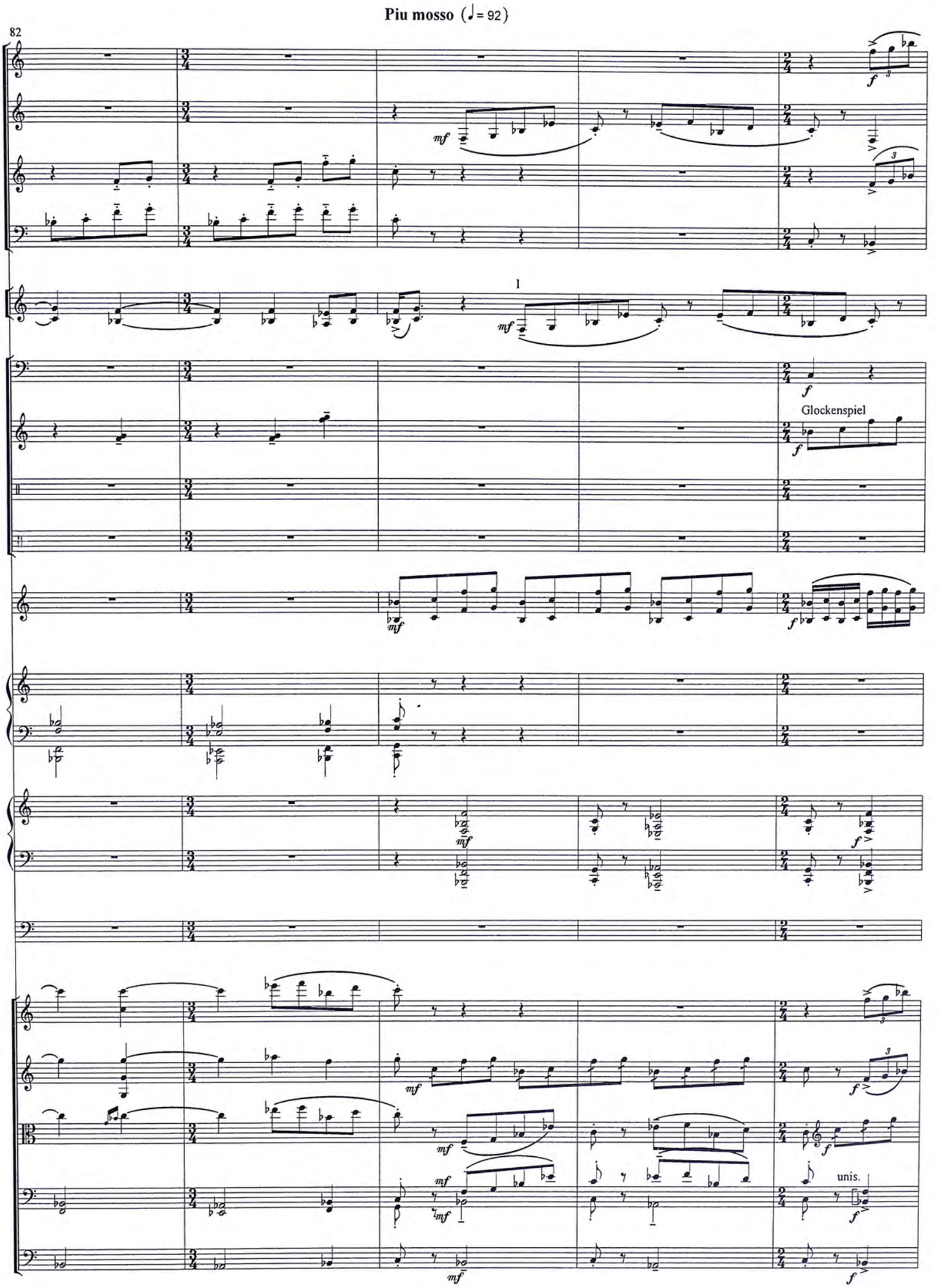

57
mf
mp
mf
mp
pp
mf 便
得
一
山
山
有
3 soli, con sord.
pp
senza cord.
pizz.
mf
arco
mf
pizz.
arco
tutti
mf

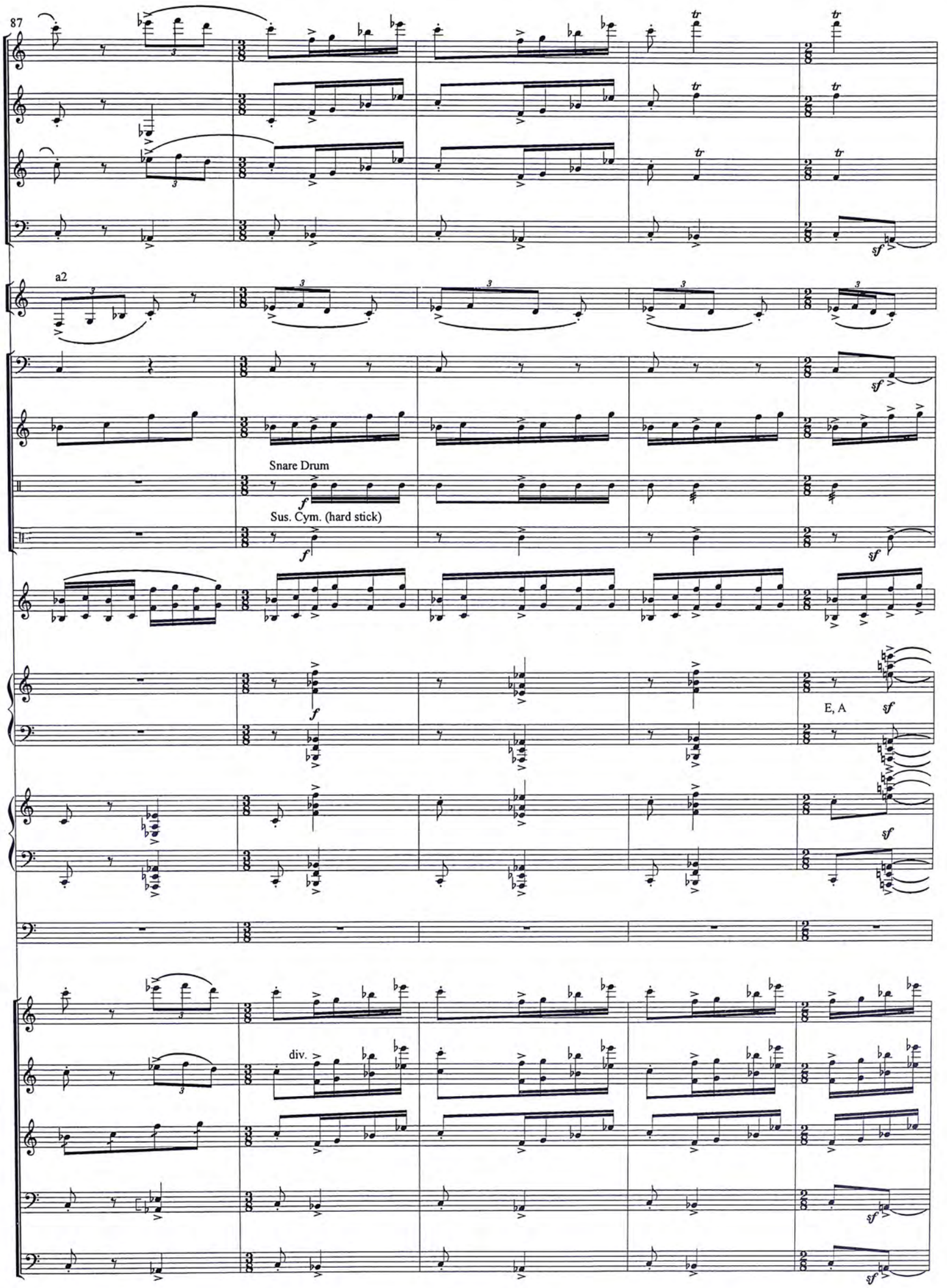

62
mp
mp
mp
pp
sf
Glockenspiel
mp
Triangle
mp
Sus. Cym. (scrape with a coin)
mf l.v.
mp
C, F, G, A
mp
sf
小 口
彷 彿 若 有
sf 光
div.
sf
ppp
tutti
sf
ppp
pizz.
sf
sul G
3 soli
mp
mp

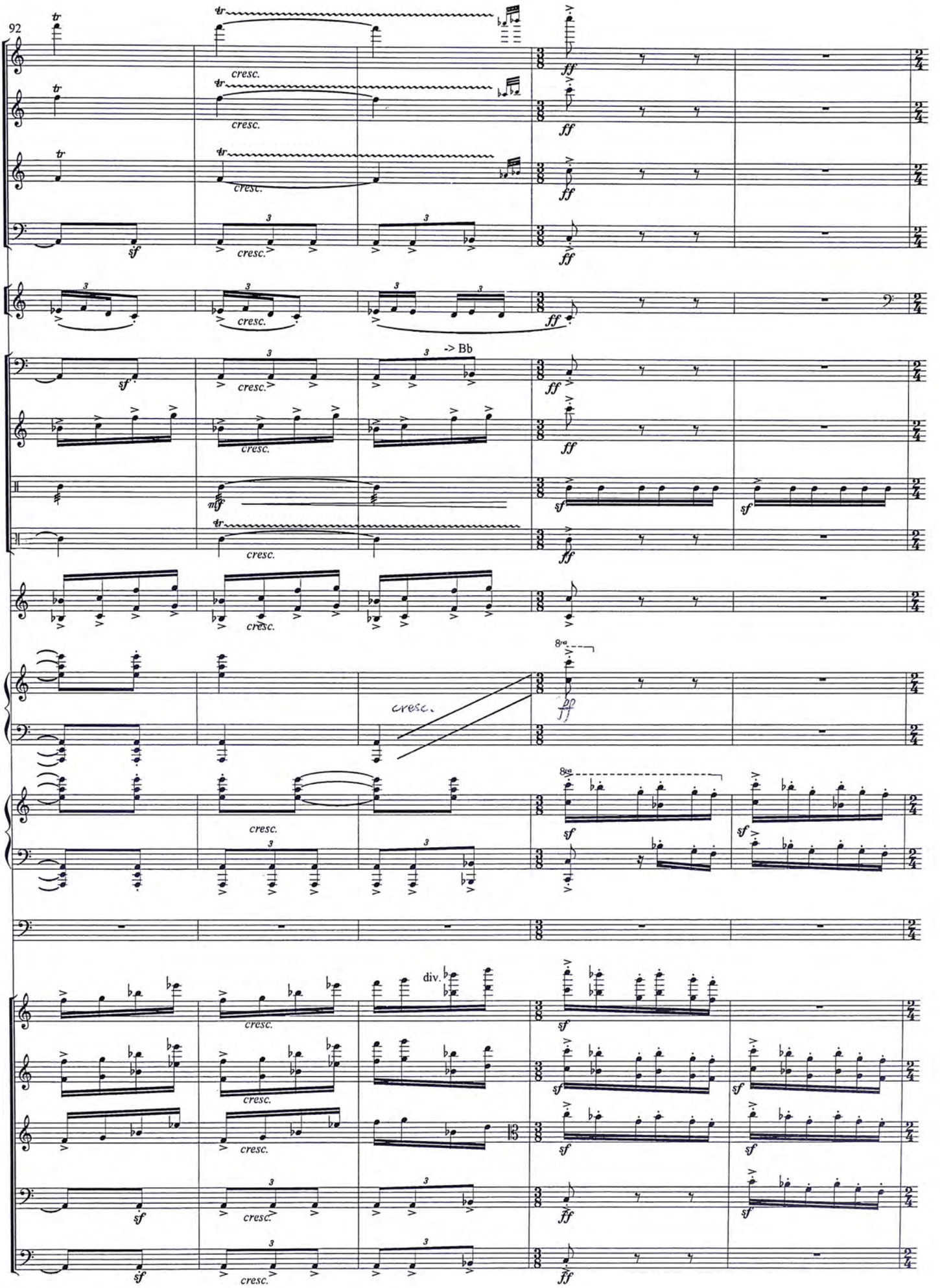

67
I
solo
tutti
solo, arco
tutti (arco)

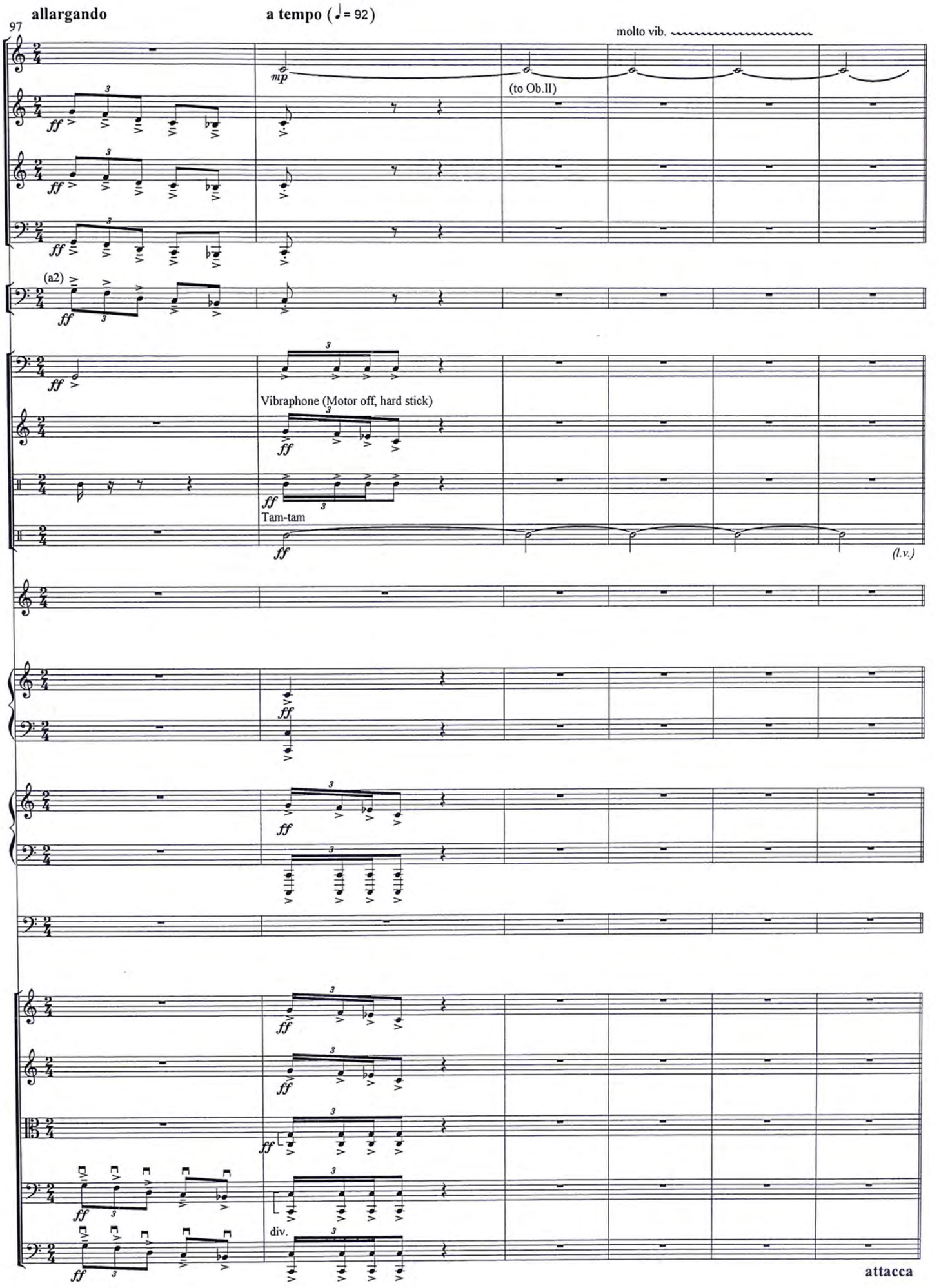

72
mf
Chimes
l.v.
Bass Drum
入
div.
pizz.
tutti, div.
tutti, div.


77
Piu mosso (♩= 86)
Vibraphone
Tam-tam
l.v.
Eb, Ab , Bb
unis.
arco
unis.

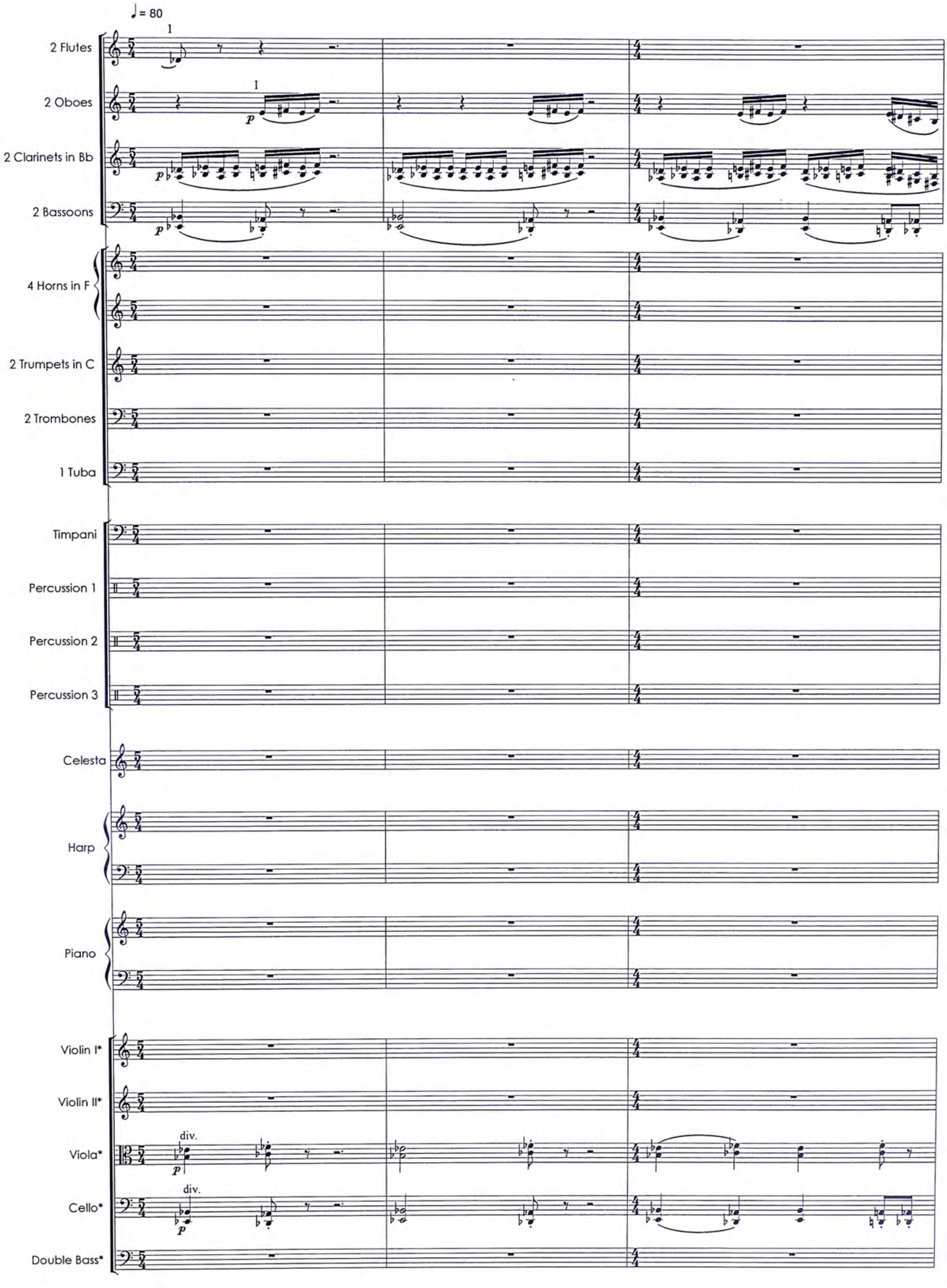

Piu mosso (♩= 92)
82
1
Glockenspiel
unis.


87
a2
Snare Drum
Sus. Cym. (hard stick)
E, A
div.

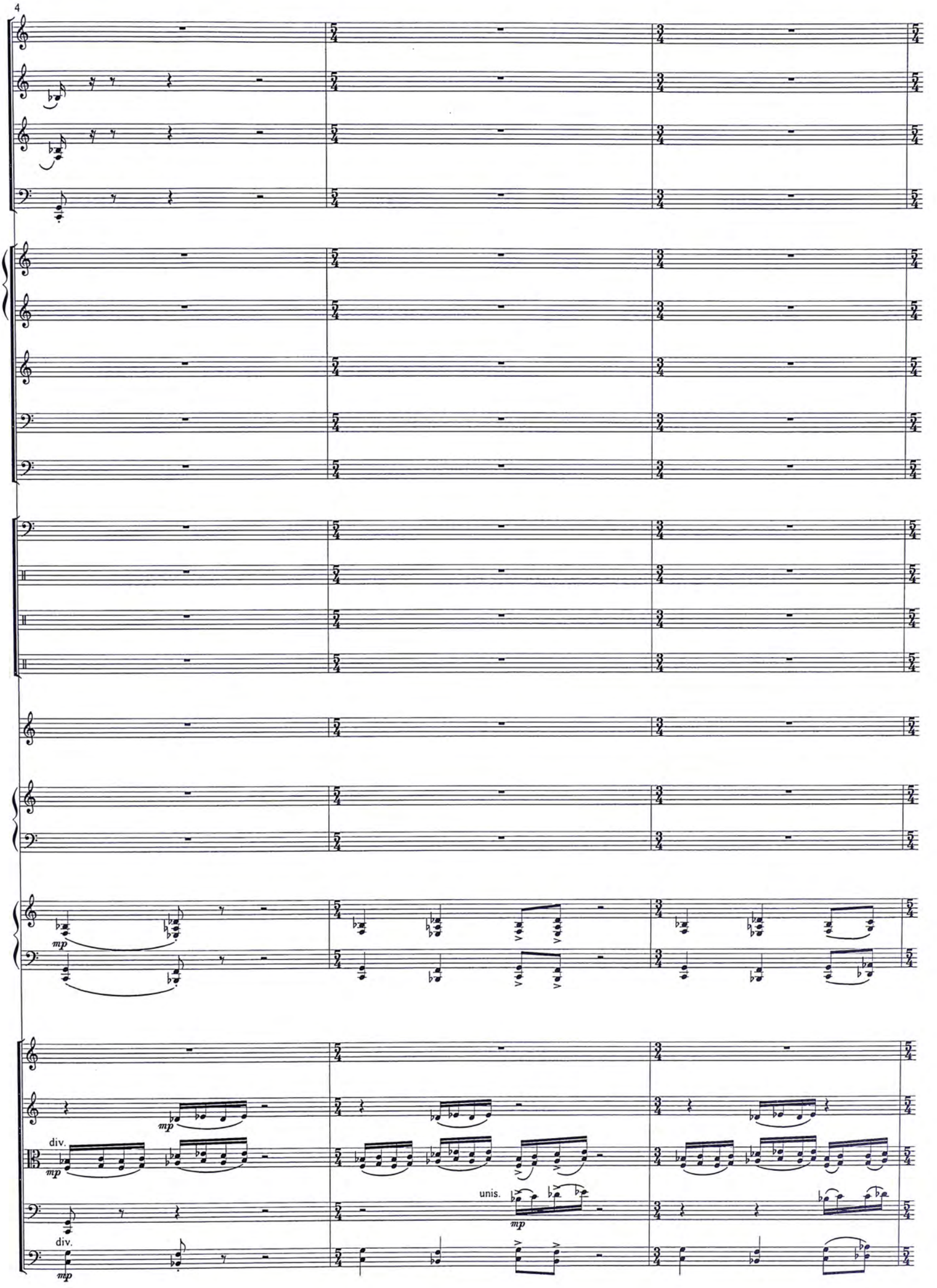

92
cresc.
-> Bb
div.

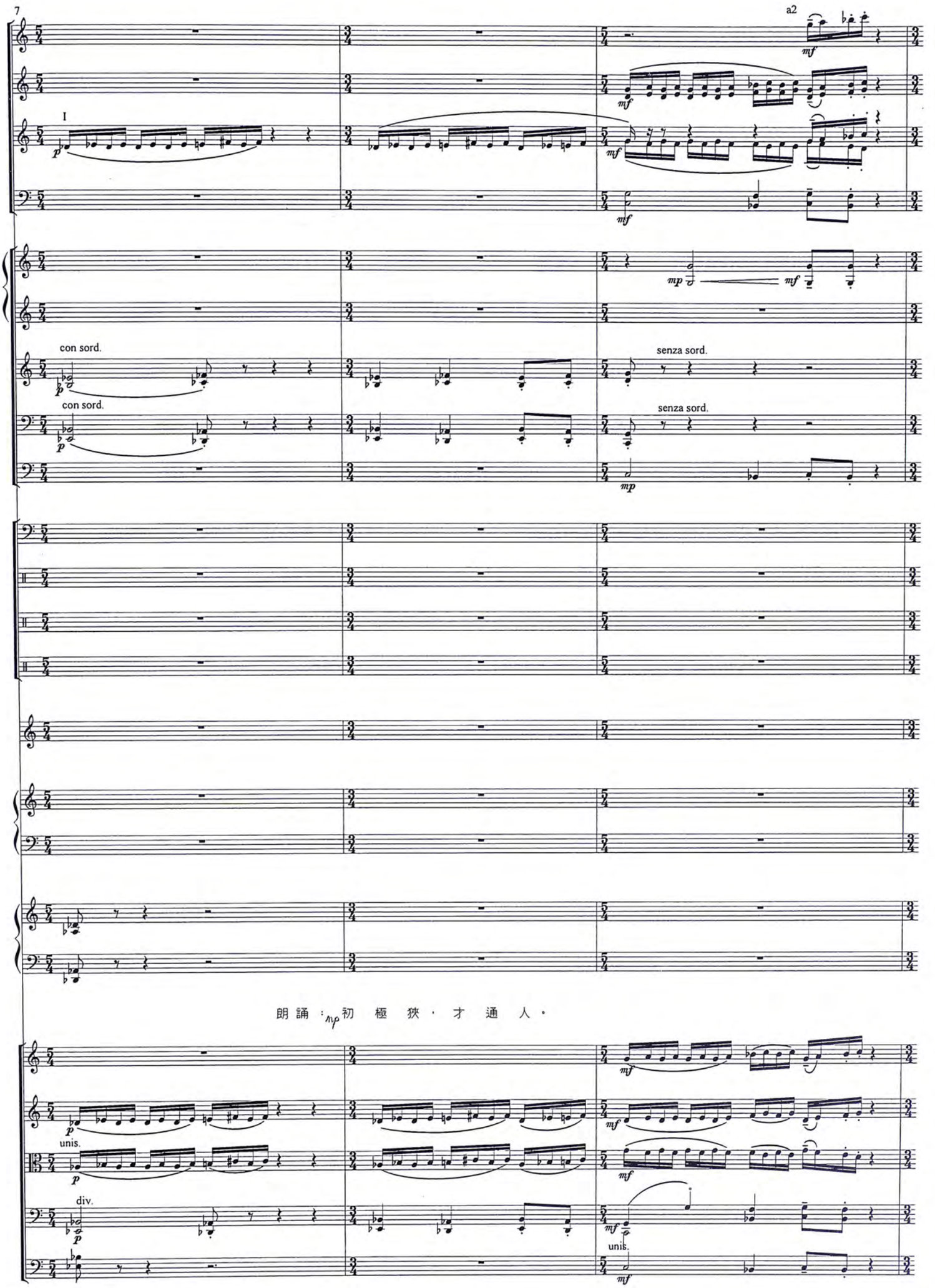

allargando
a tempo (♩= 92)
97
molto vib.
mp
(to Ob.II)
ff
(a2)
Vibraphone (Motor off, hard stick)
Tam-tam
(l.v.)
div.
attacca

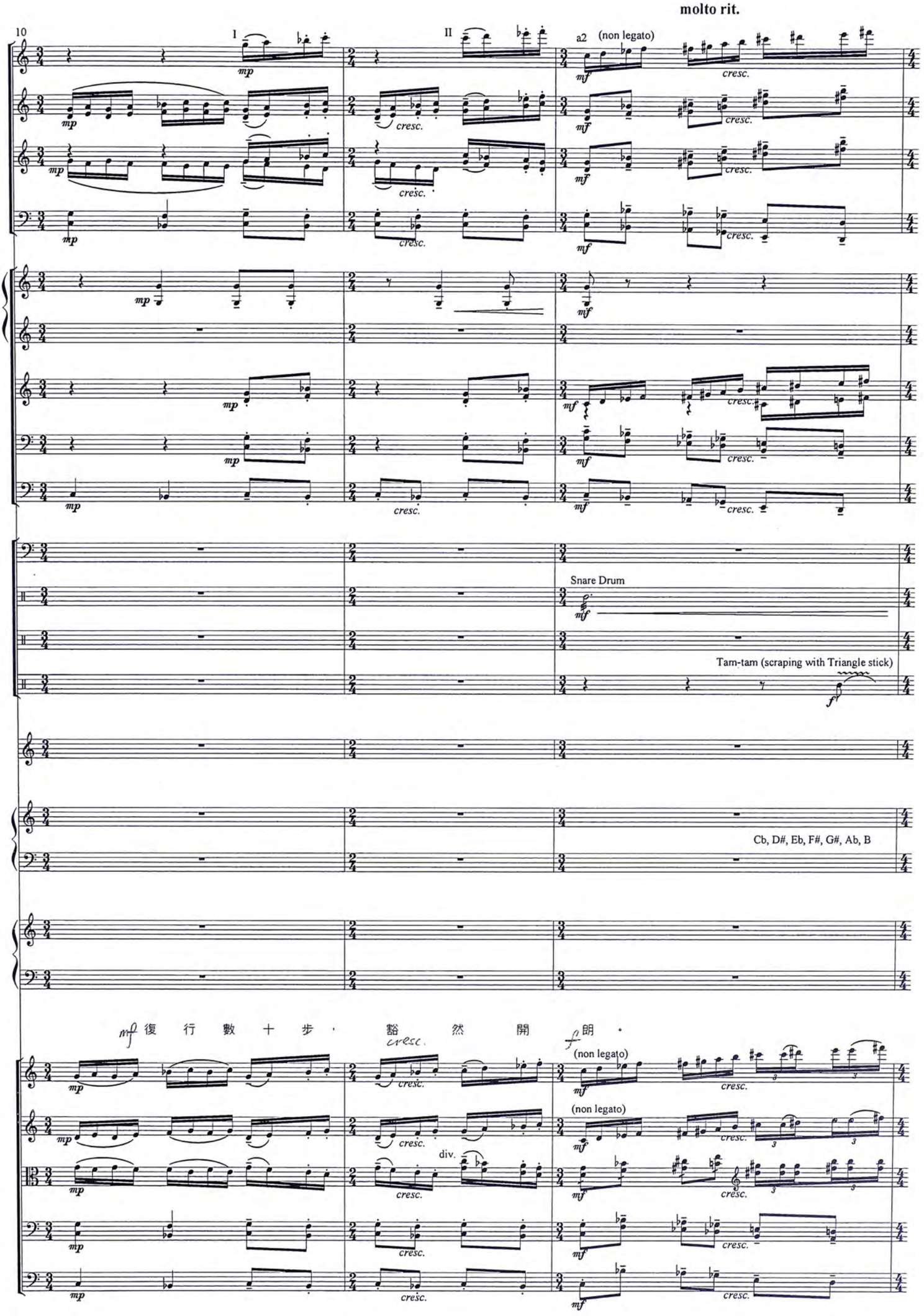
Part II

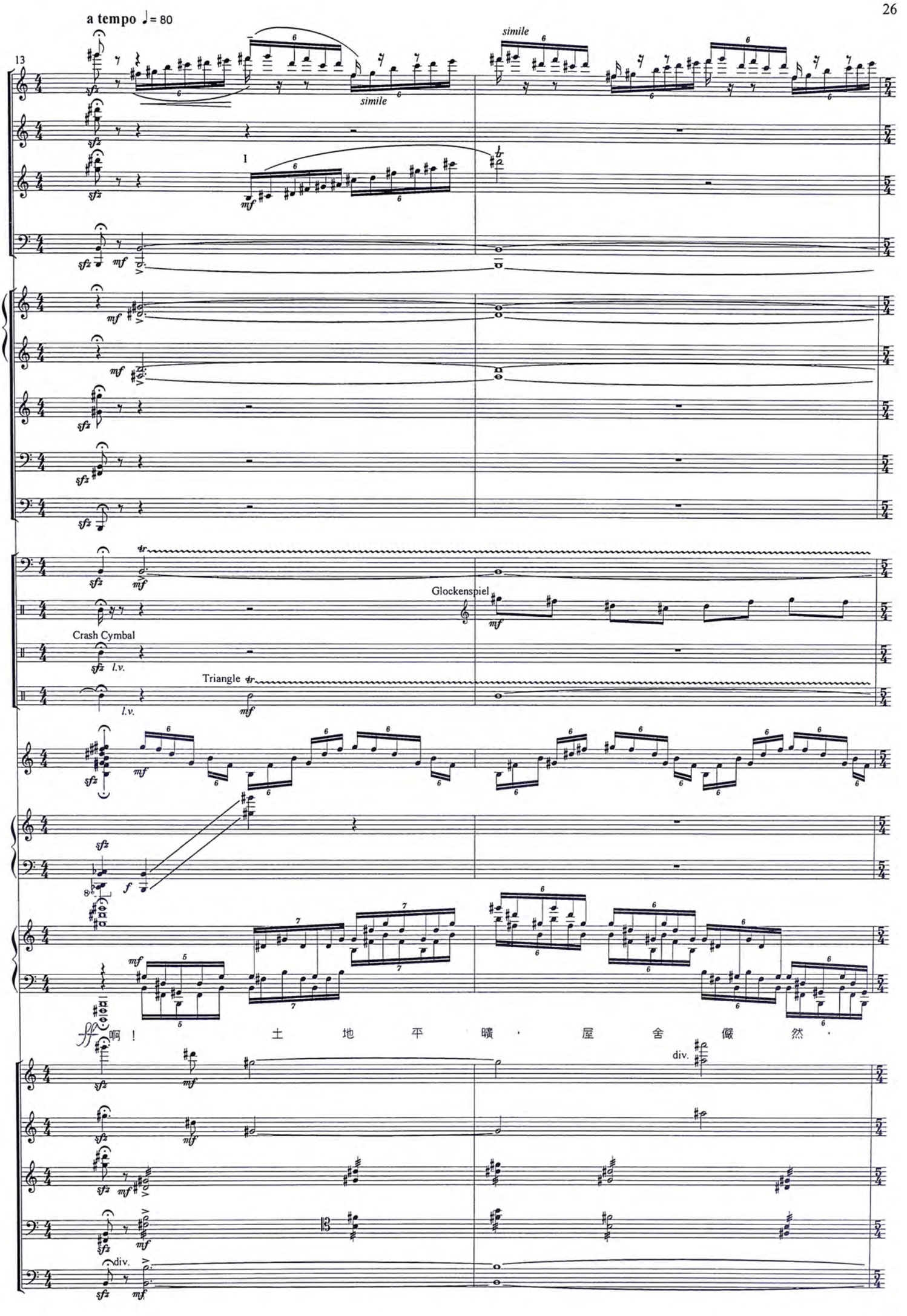


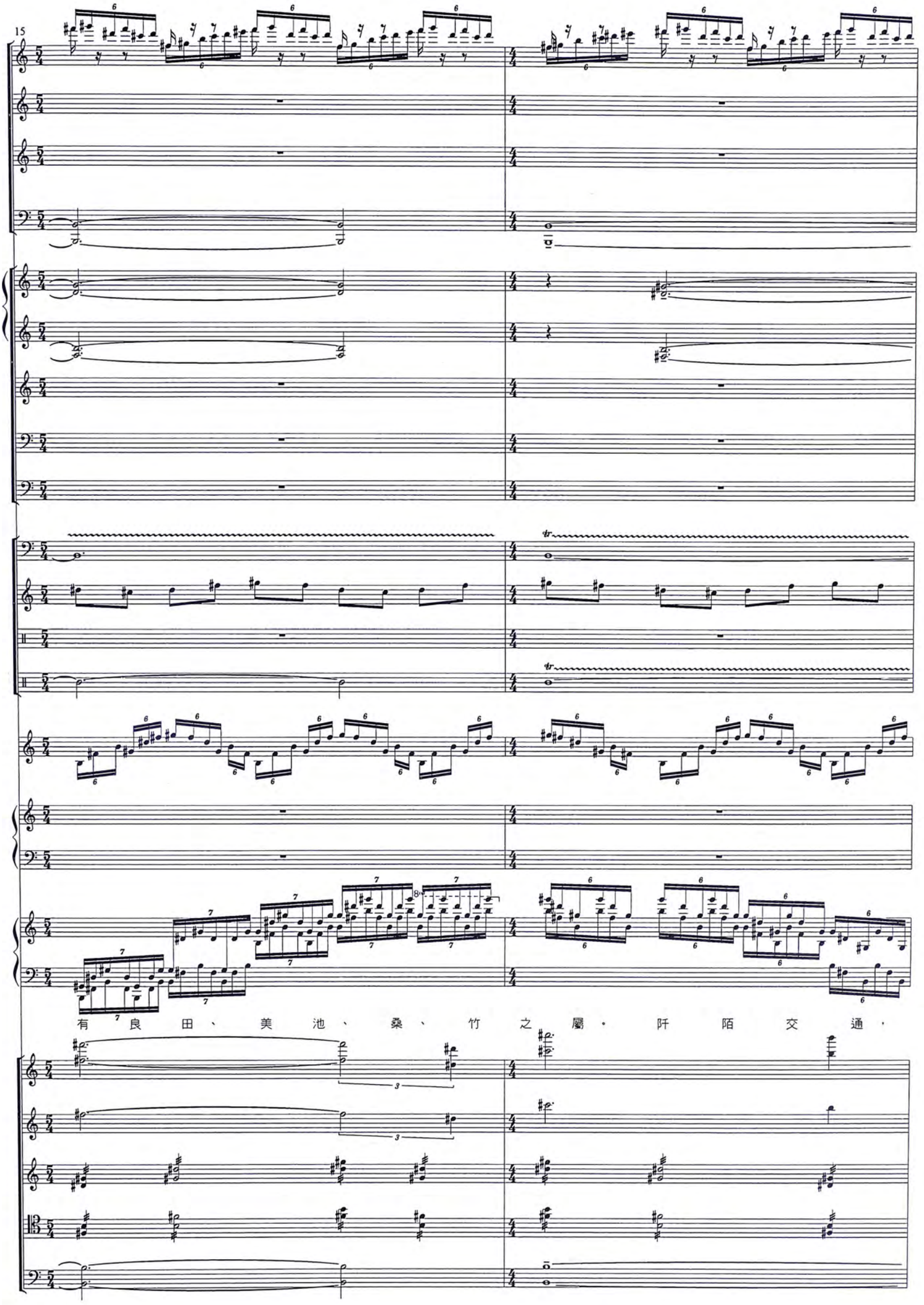
* Full strings section

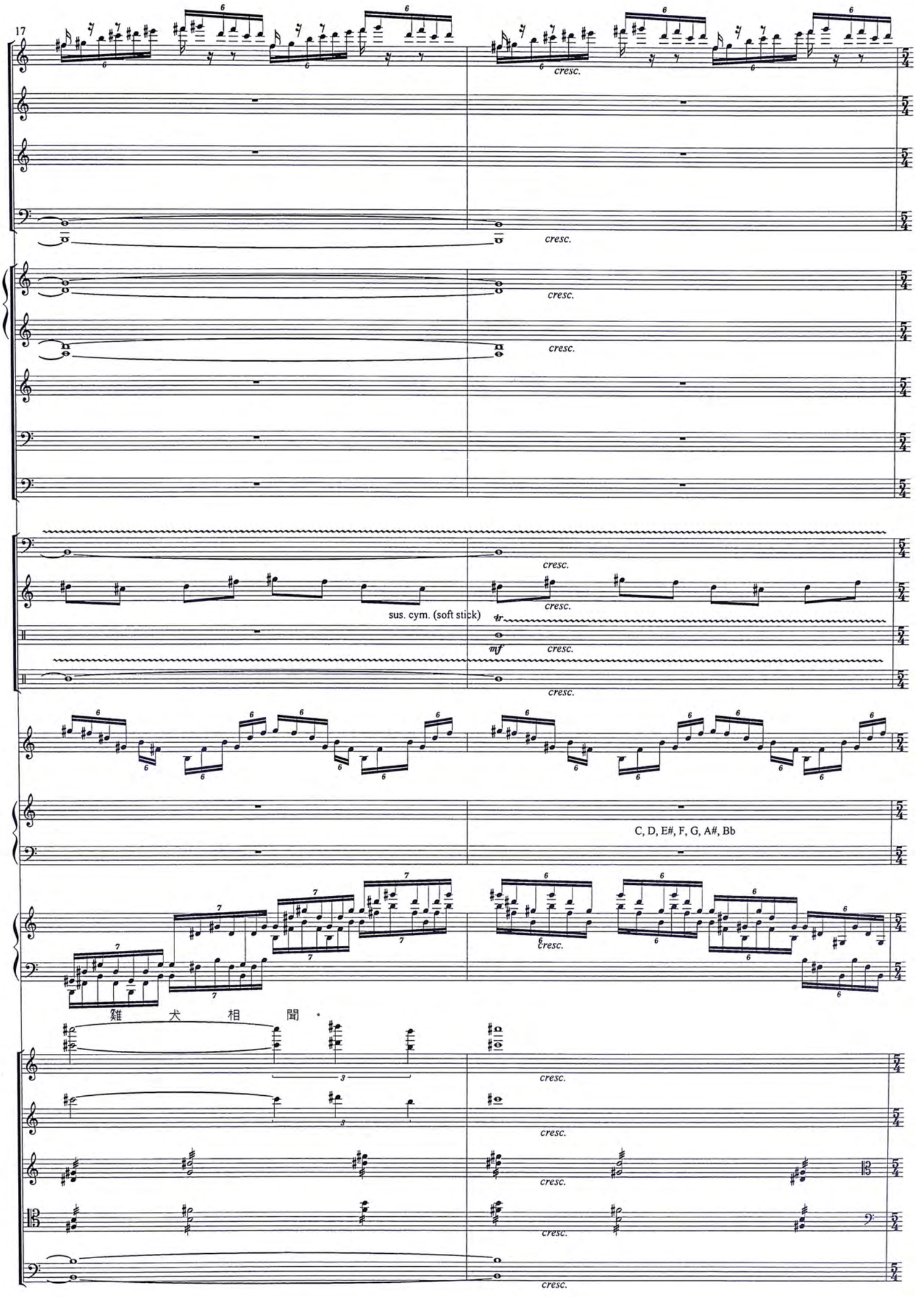

4
mp
div.
mp
unis.
mp
div.
mp

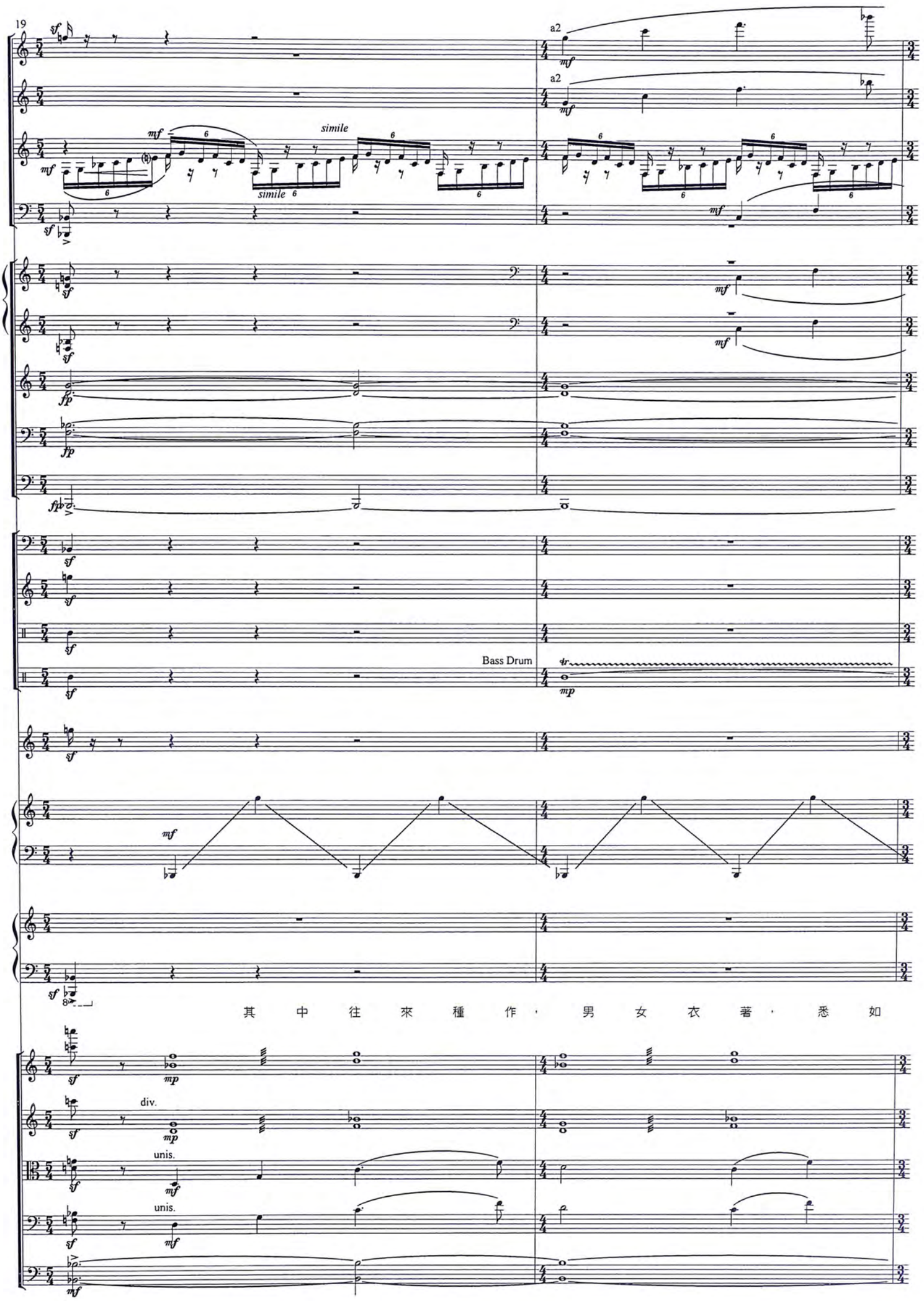

7
a2
I
con sord.
senza sord.
朗誦：初 極 狹，才 通 人。
unis.
div.

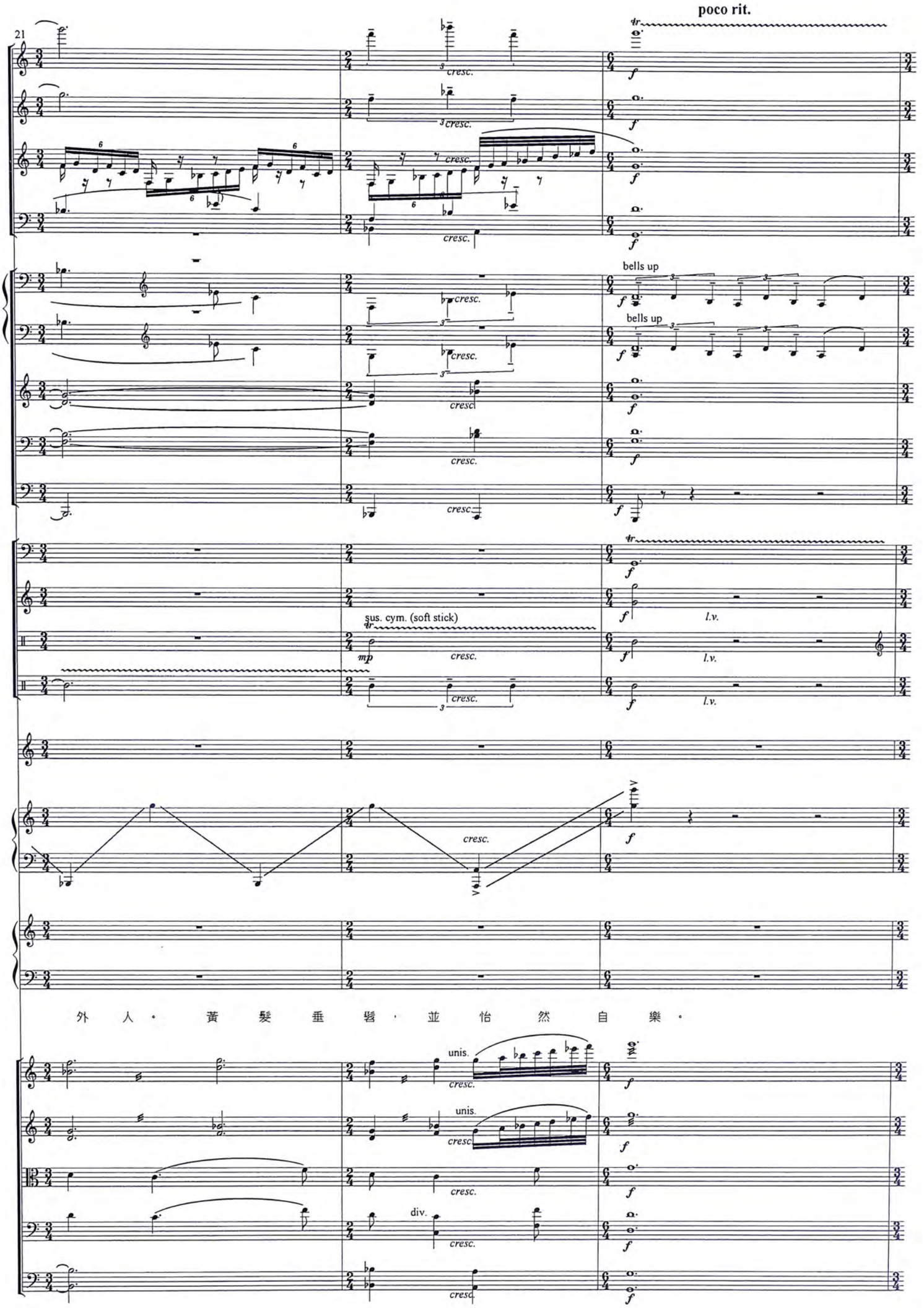

molto rit.
10
I
II
a2
(non legato)
Snare Drum
Tam-tam (scraping with Triangle stick)
Cb, D#, Eb, F#, G#, Ab, B
mp 復 行 數 十 步 ， 豁 然 開 朗 。
cresc.
div.

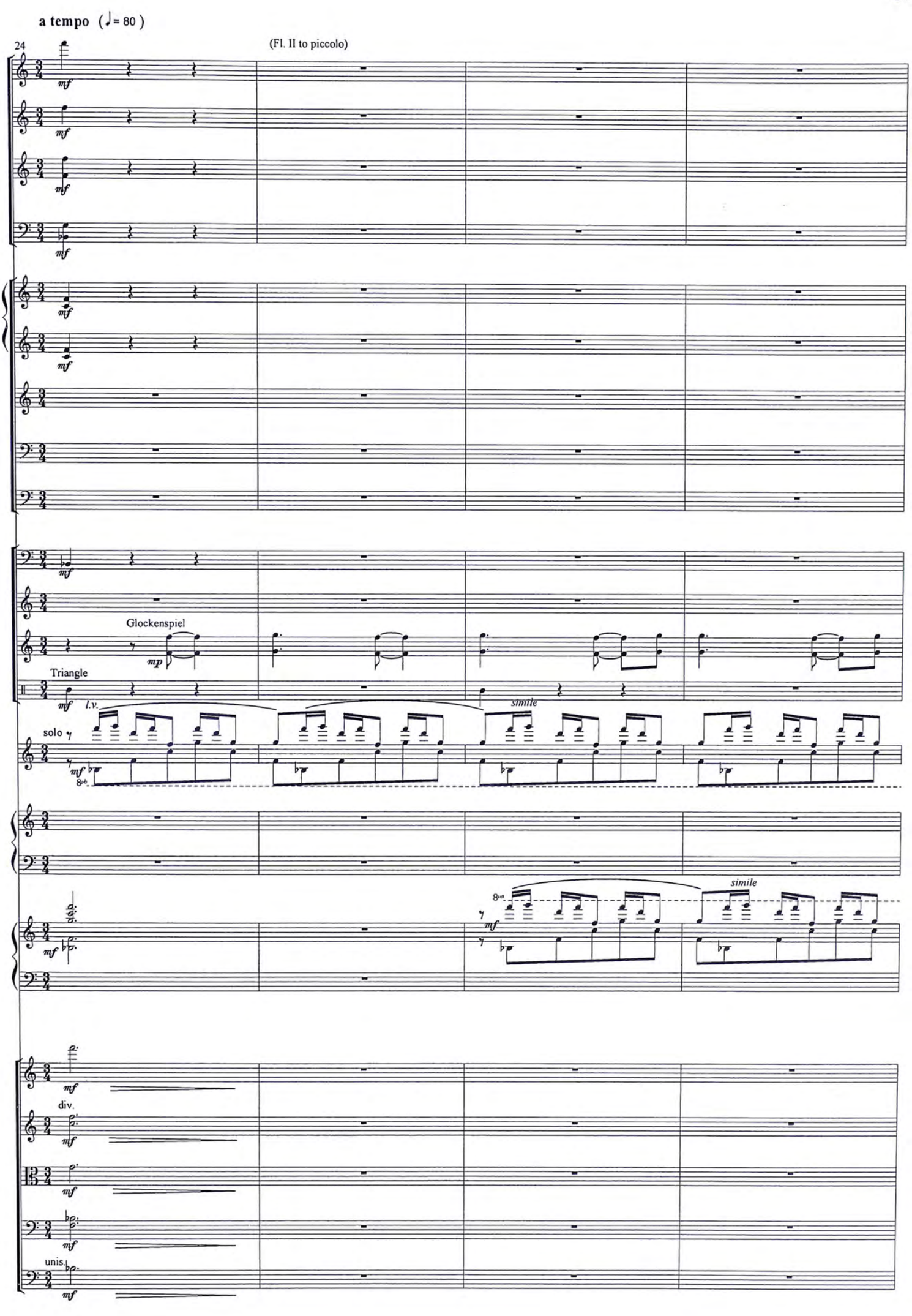

a tempo ♩= 80
13
simile
simile
I
Glockenspiel
Crash Cymbal
l.v.
Triangle
啊！ 土 地 平 曠， 屋 舍 儼 然，
div.
div.

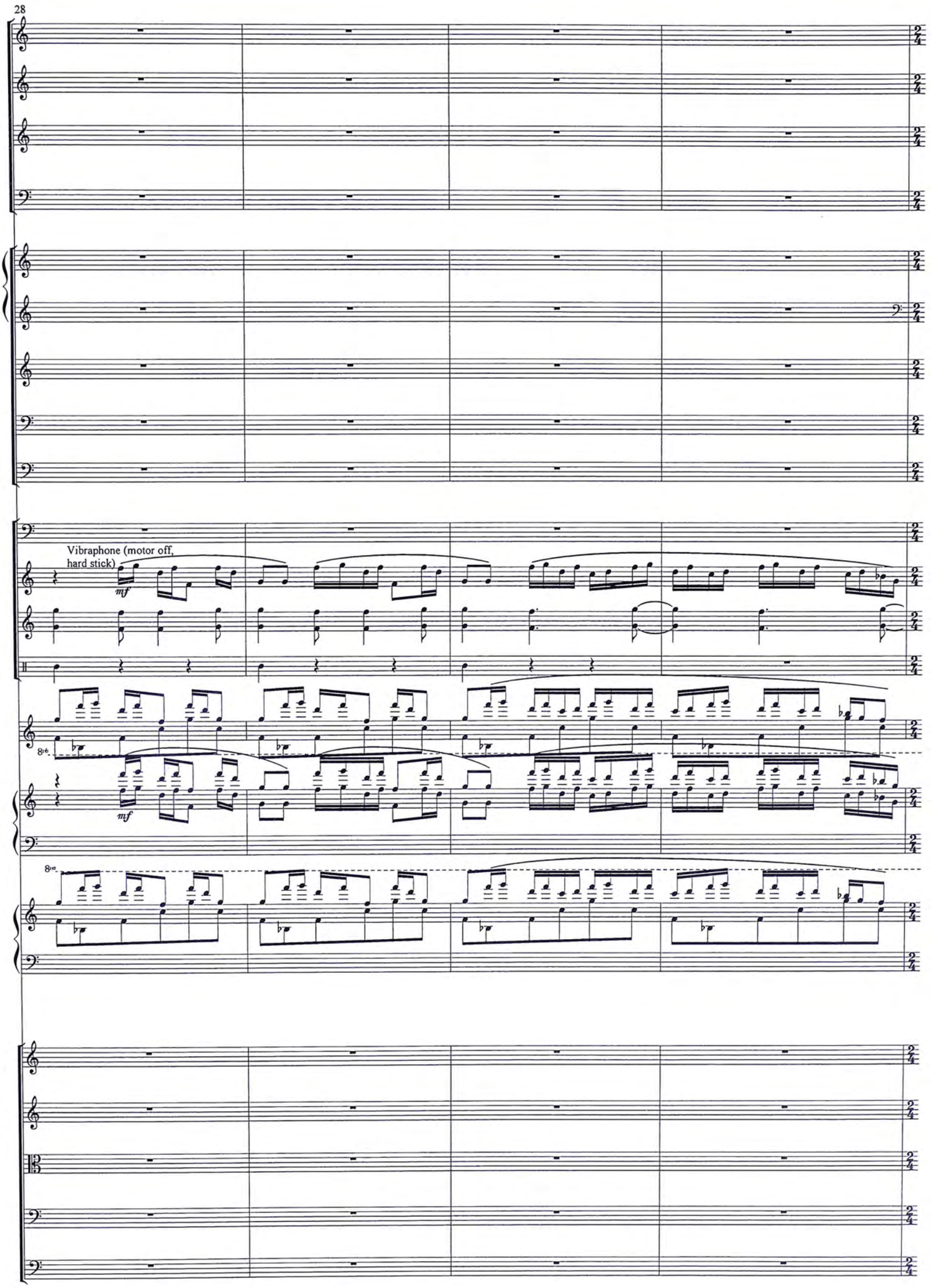

15
有 良 田 、 美 池 、 桑 、 竹 之 屬 。 阡 陌 交 通 ，

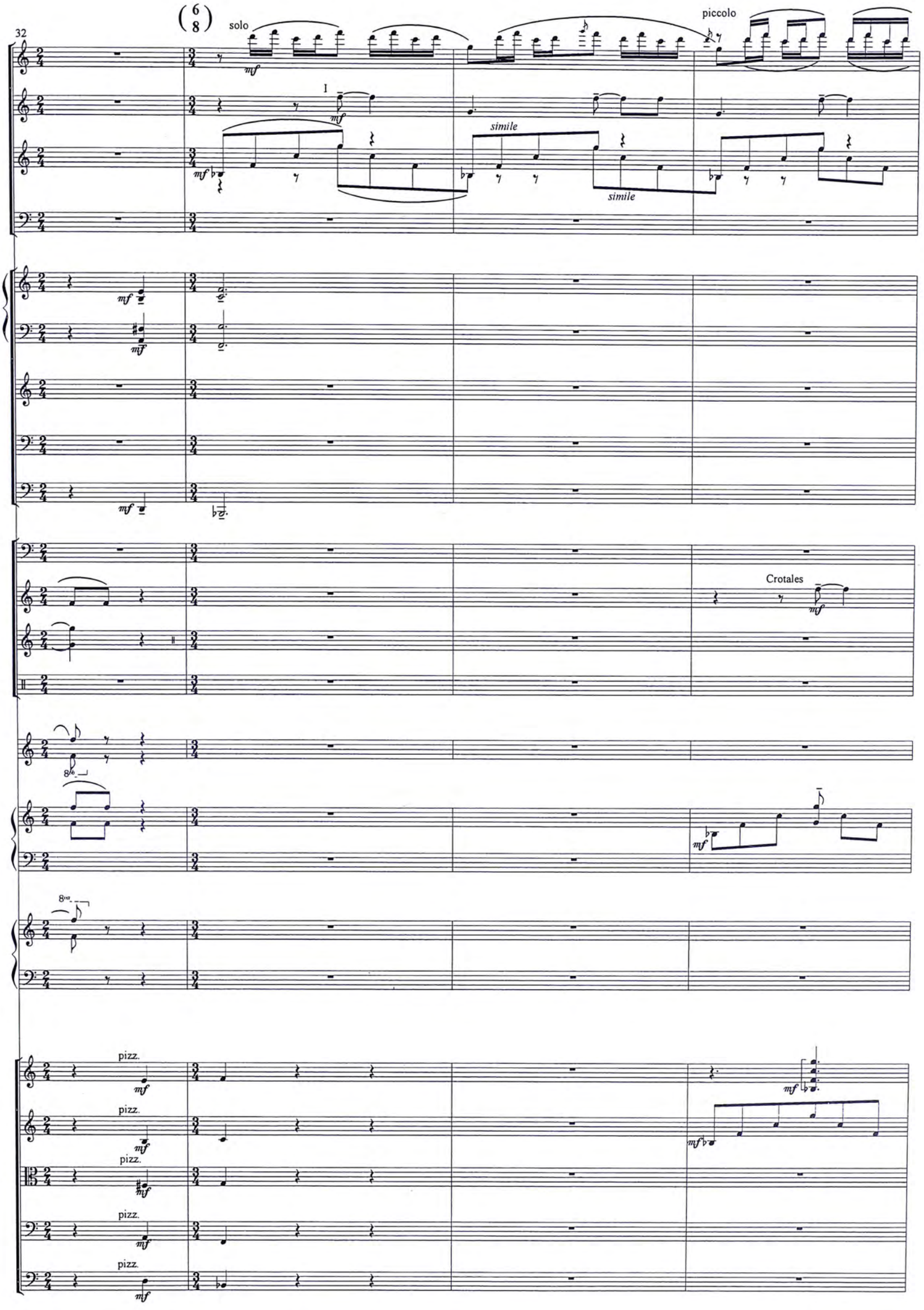

17
cresc.
sus. cym. (soft stick)
mf
C, D, E#, F, G, A#, Bb
雑 犬 相 聞

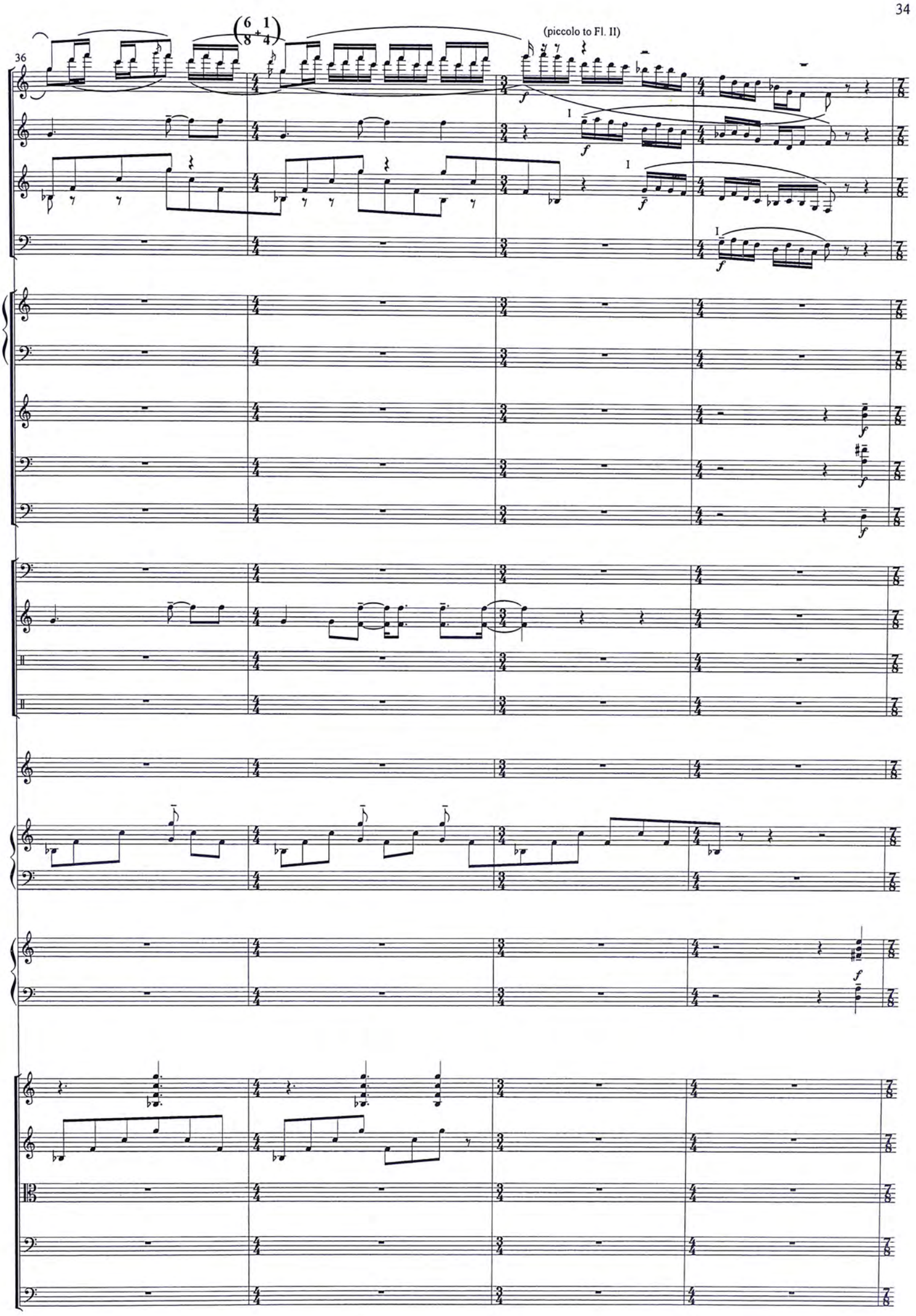

19
a2
a2
simile
simile
Bass Drum
其 中 往 來 種 作 ， 男 女 衣 著 ， 悉 如
div.
unis.
unis.

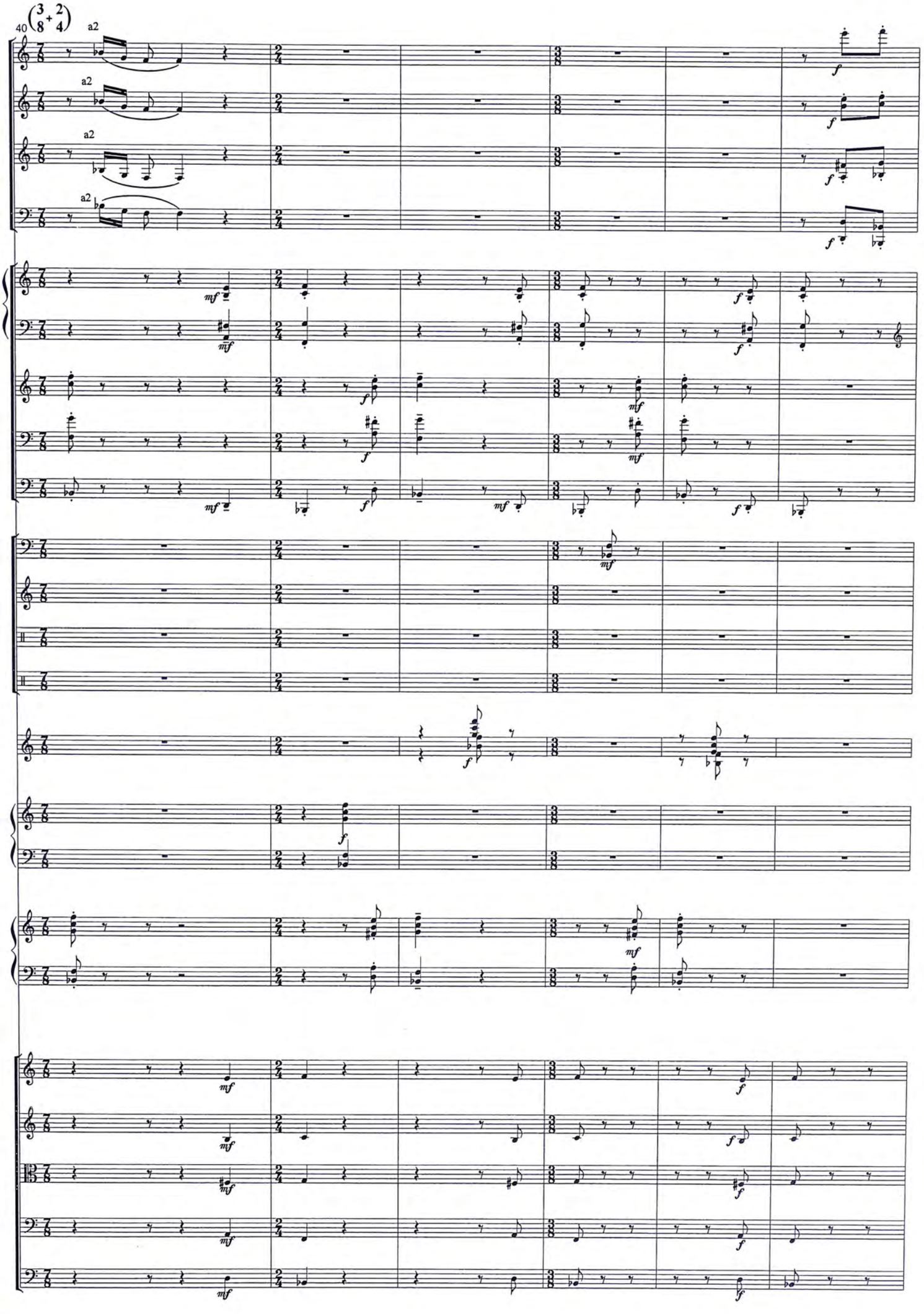

poco rit.
21
cresc.
bells up
sus. cym. (soft stick)
l.v.
外 人 · 黃 髮 垂 髫 · 並 怡 然 自 樂 ·
unis.
div.

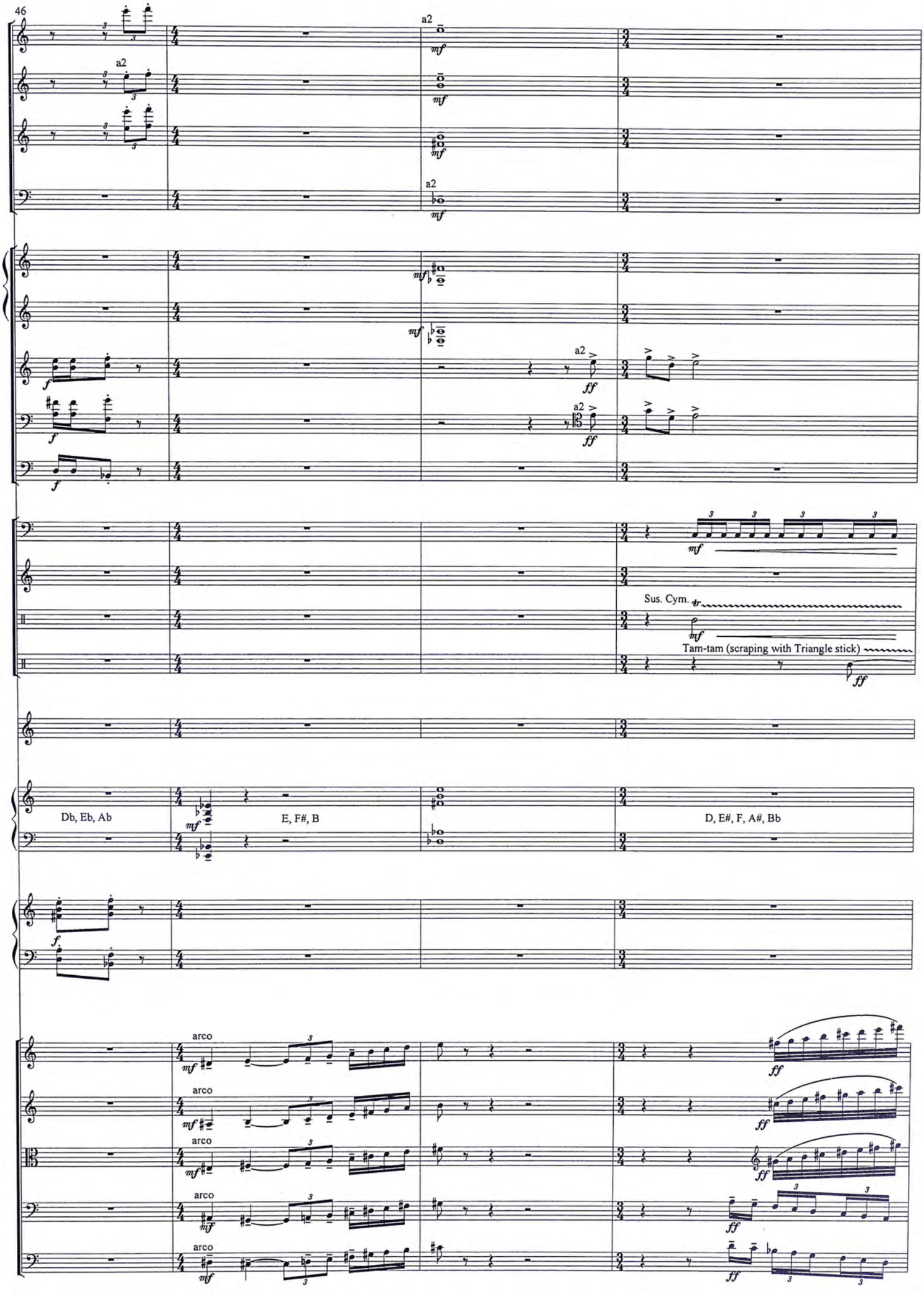

a tempo (♩= 80)
24
(Fl. II to piccolo)
mf
Glockenspiel
mp
Triangle
l.v.
simile
solo
8va
div.
unis.

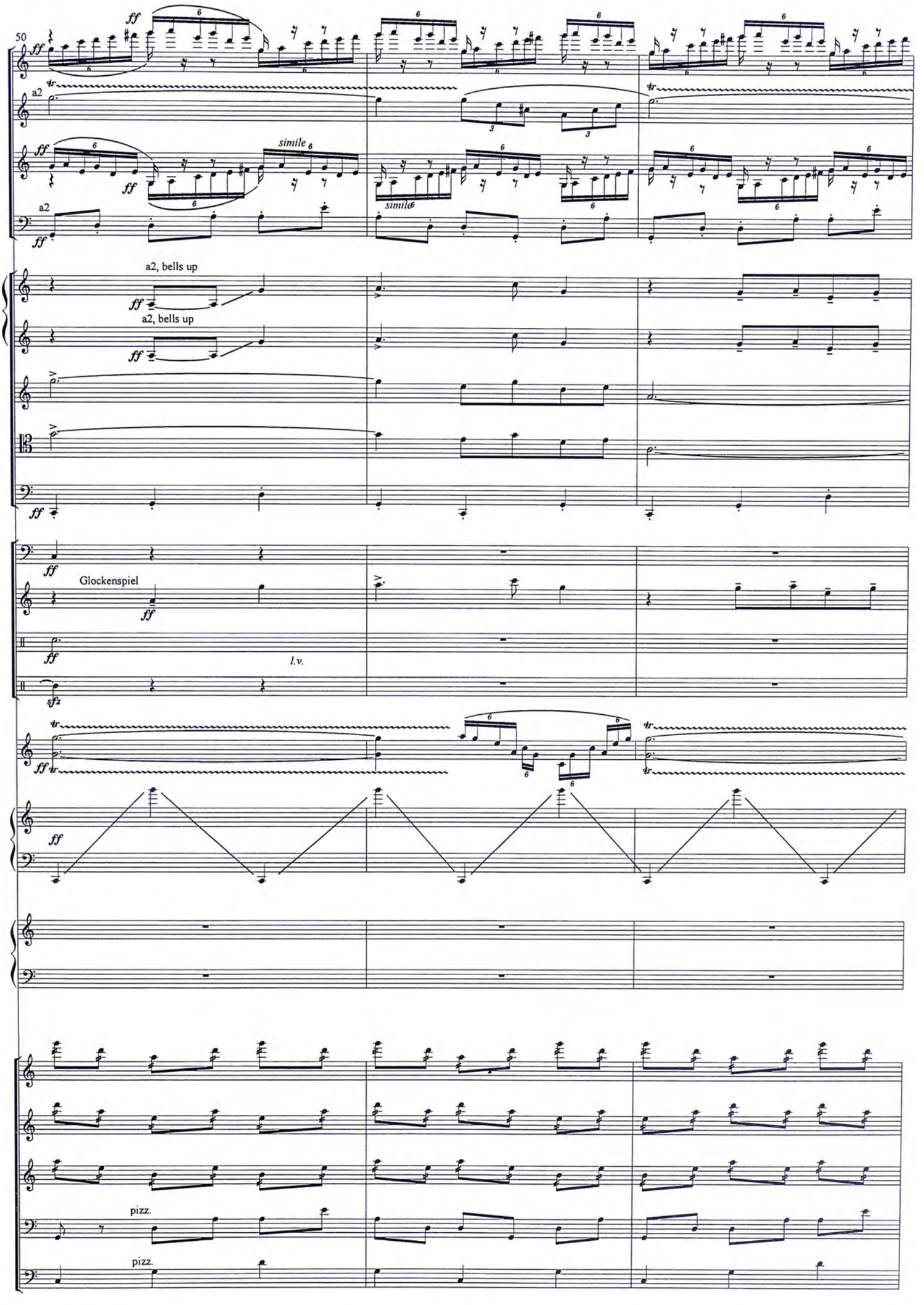

28
Vibraphone (motor off,
hard stick)
mf
8va
mf
8va

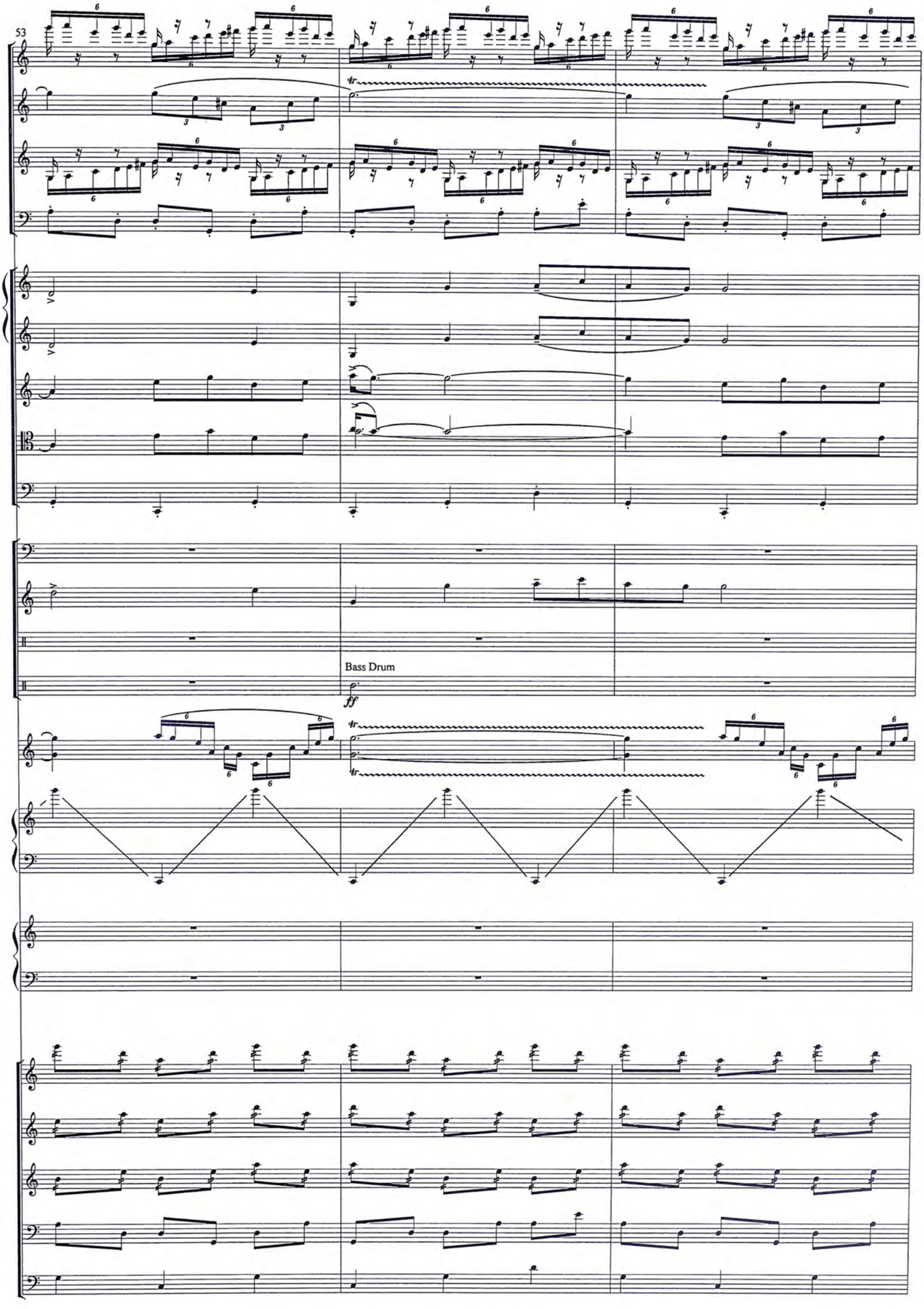

32
(6/8)
solo
piccolo
I
simile
simile
Crotales
8va
pizz.
pizz.
pizz.
pizz.
pizz.

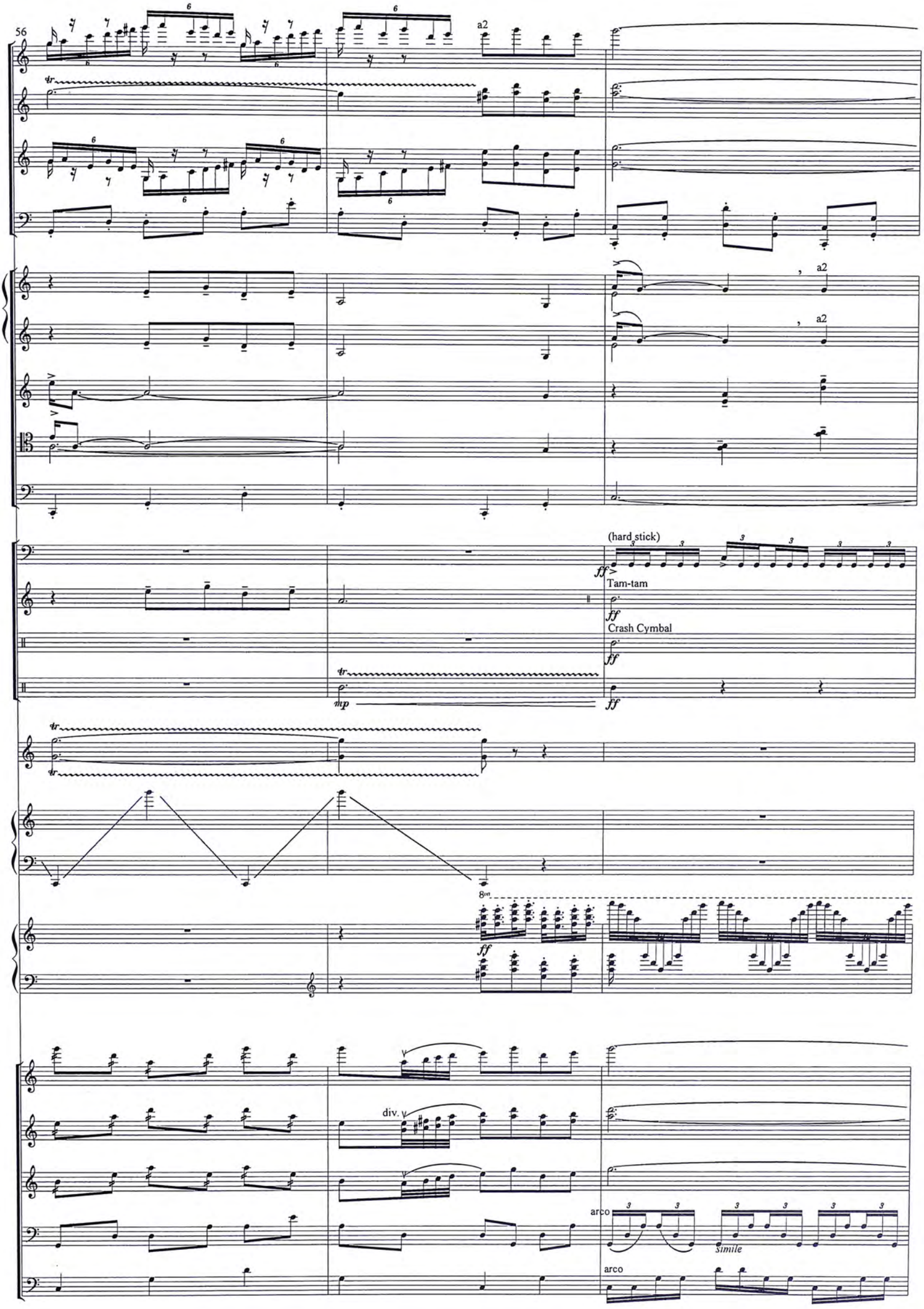

36
(6/8 + 1/4)
(piccolo to Fl. II)
f
I

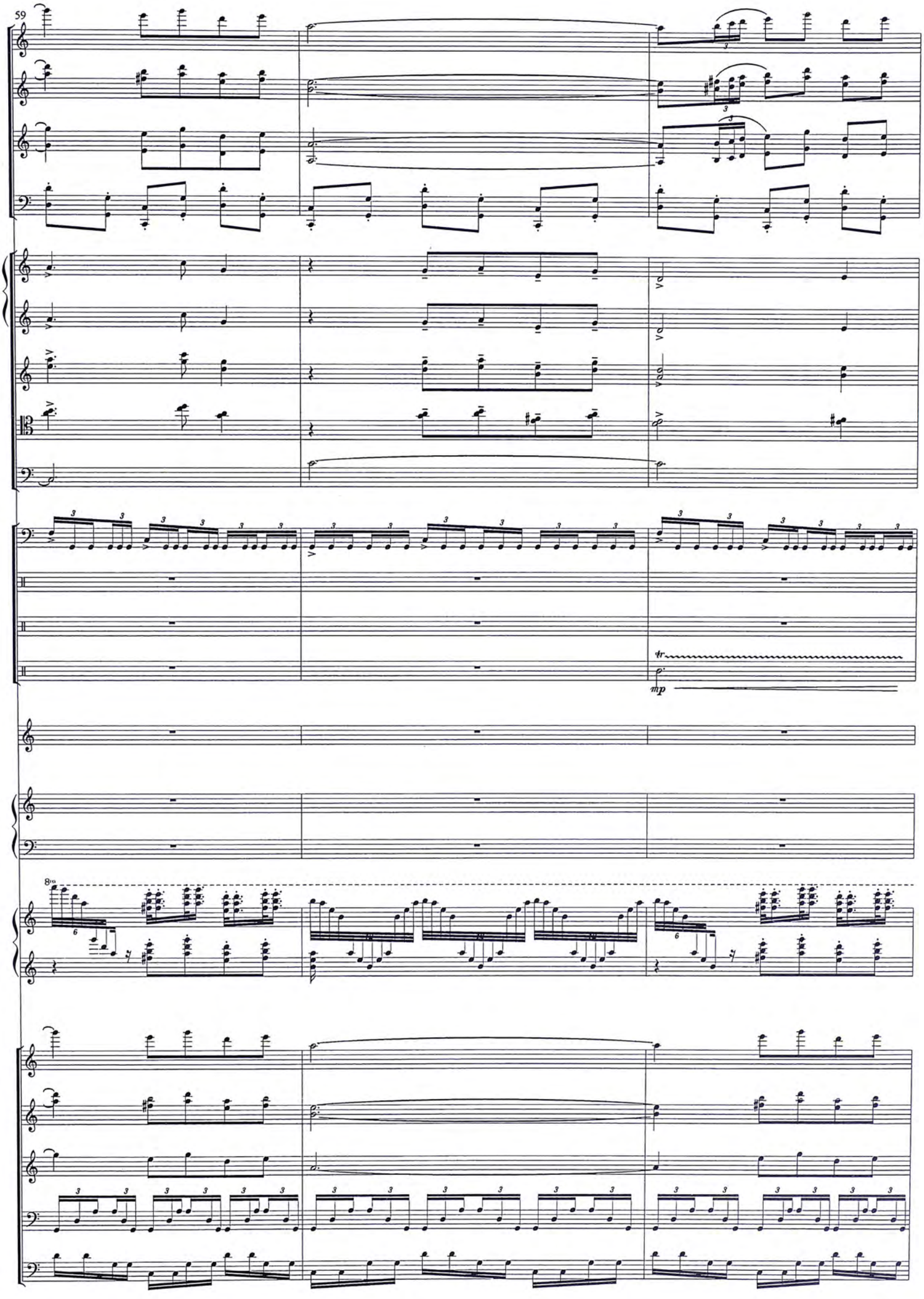

40
3 2
8 4
a2
a2
a2
a2

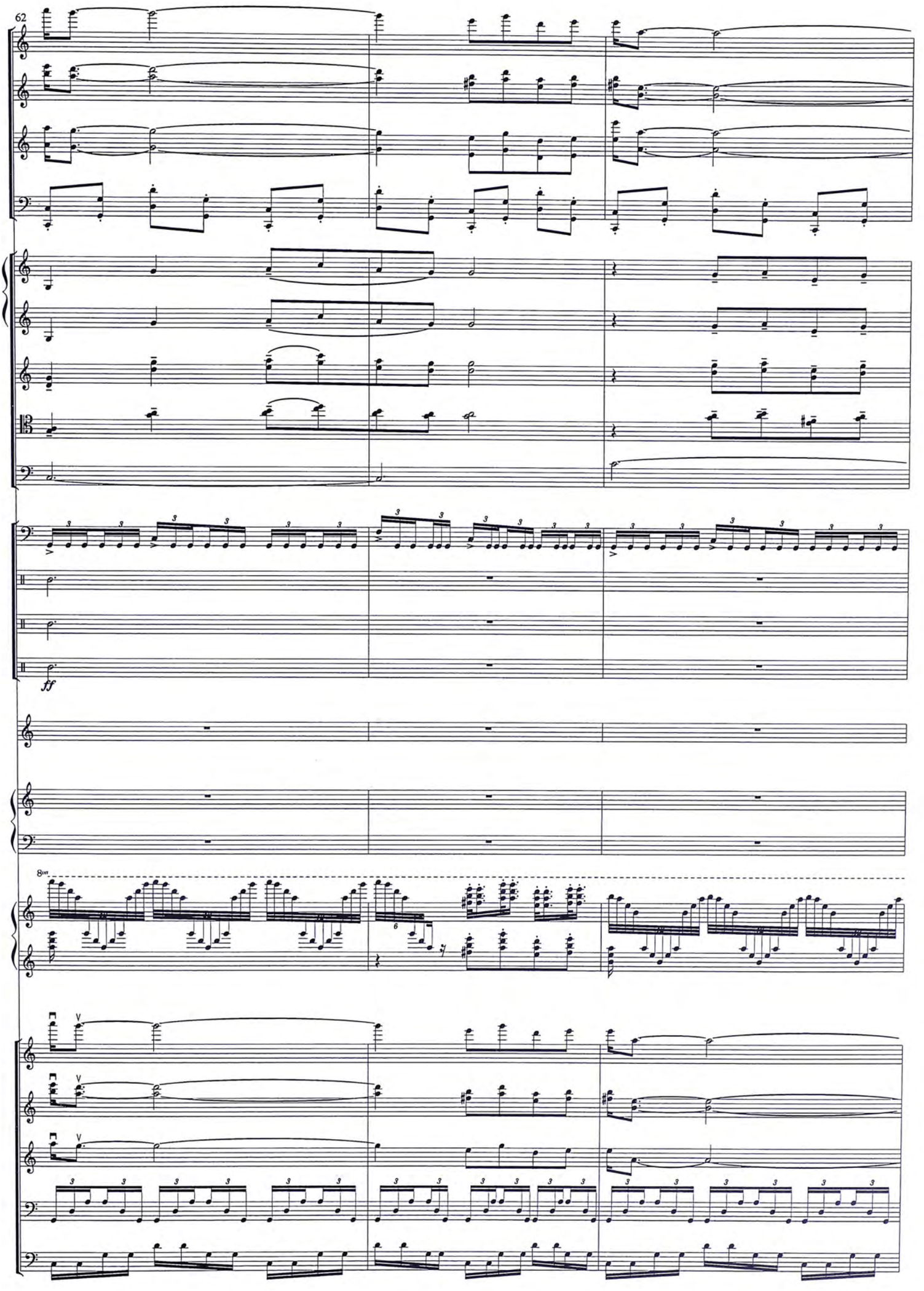

46
a2
mf
ff
Sus. Cym.
Tam-tam (scraping with Triangle stick)
Db, Eb, Ab
E, F#, B
D, E#, F, A#, Bb
arco

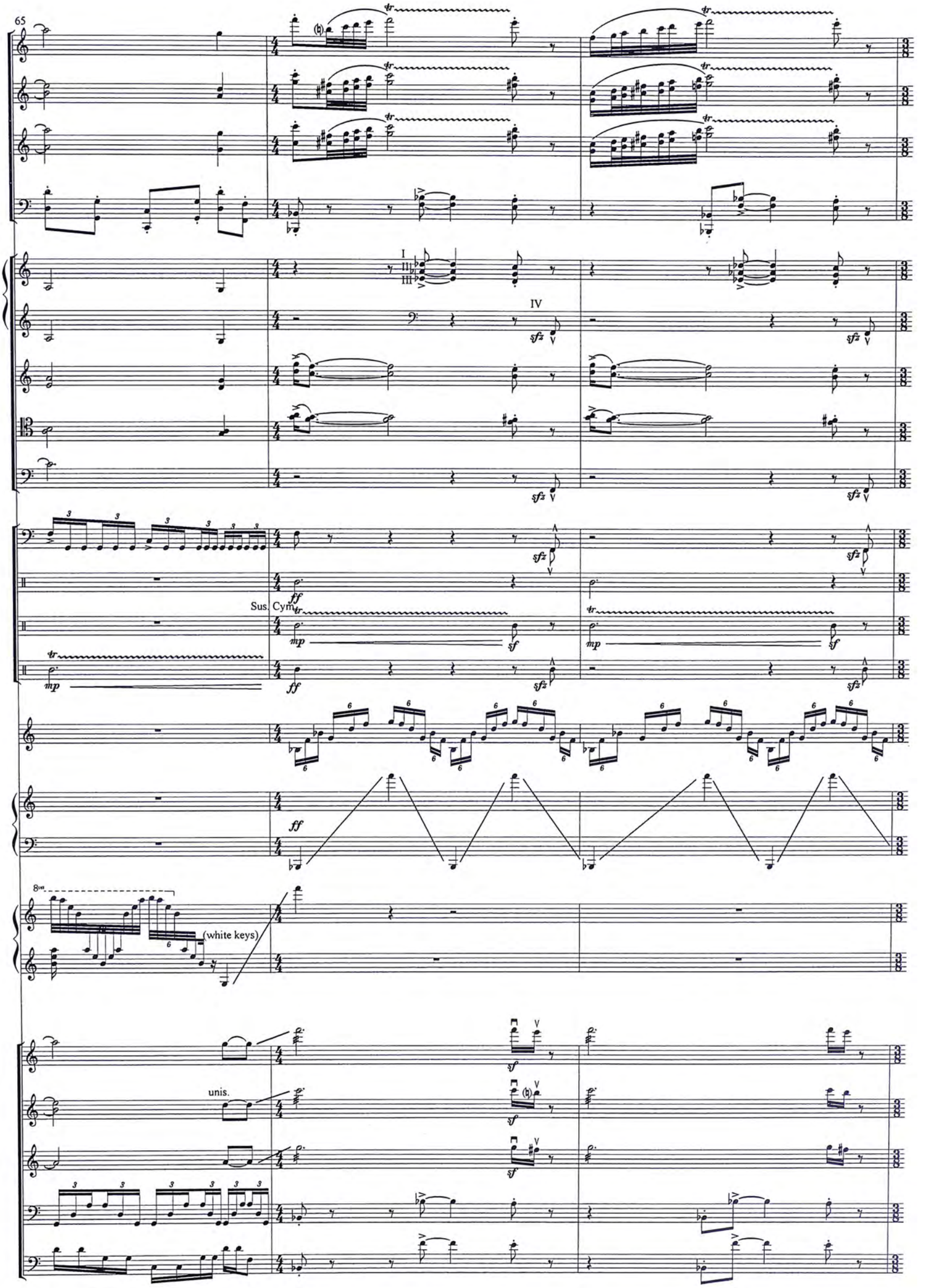

50
ff
a2
simile
a2, bells up
Glockenspiel
l.v.
pizz.
pizz.

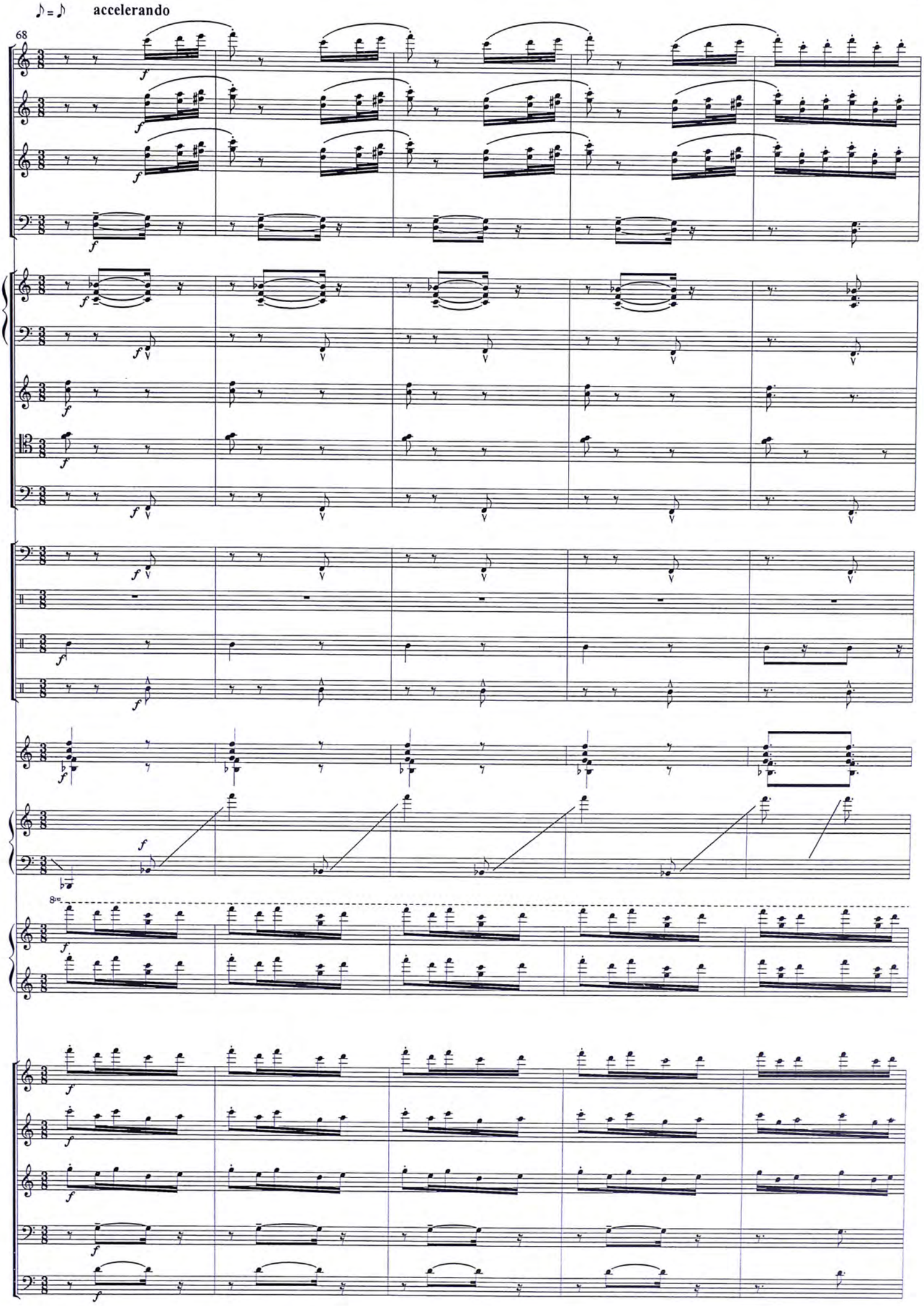

53
Bass Drum
ff

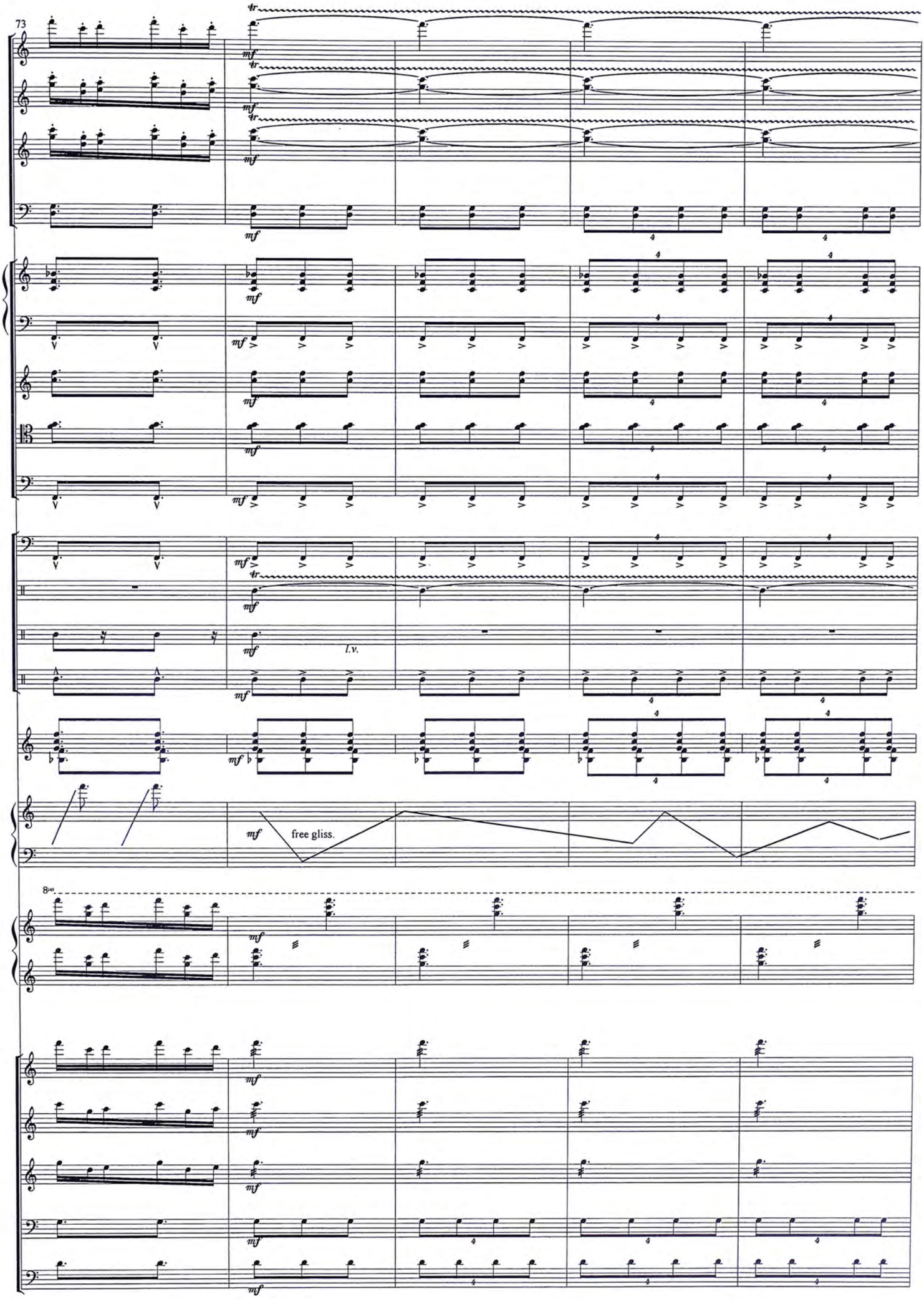

56
a2
a2
a2
(hard stick)
ff
Tam-tam
ff
Crash Cymbal
ff
tr
mp
tr
ff
8va
ff
div.
arco
Simile
arco

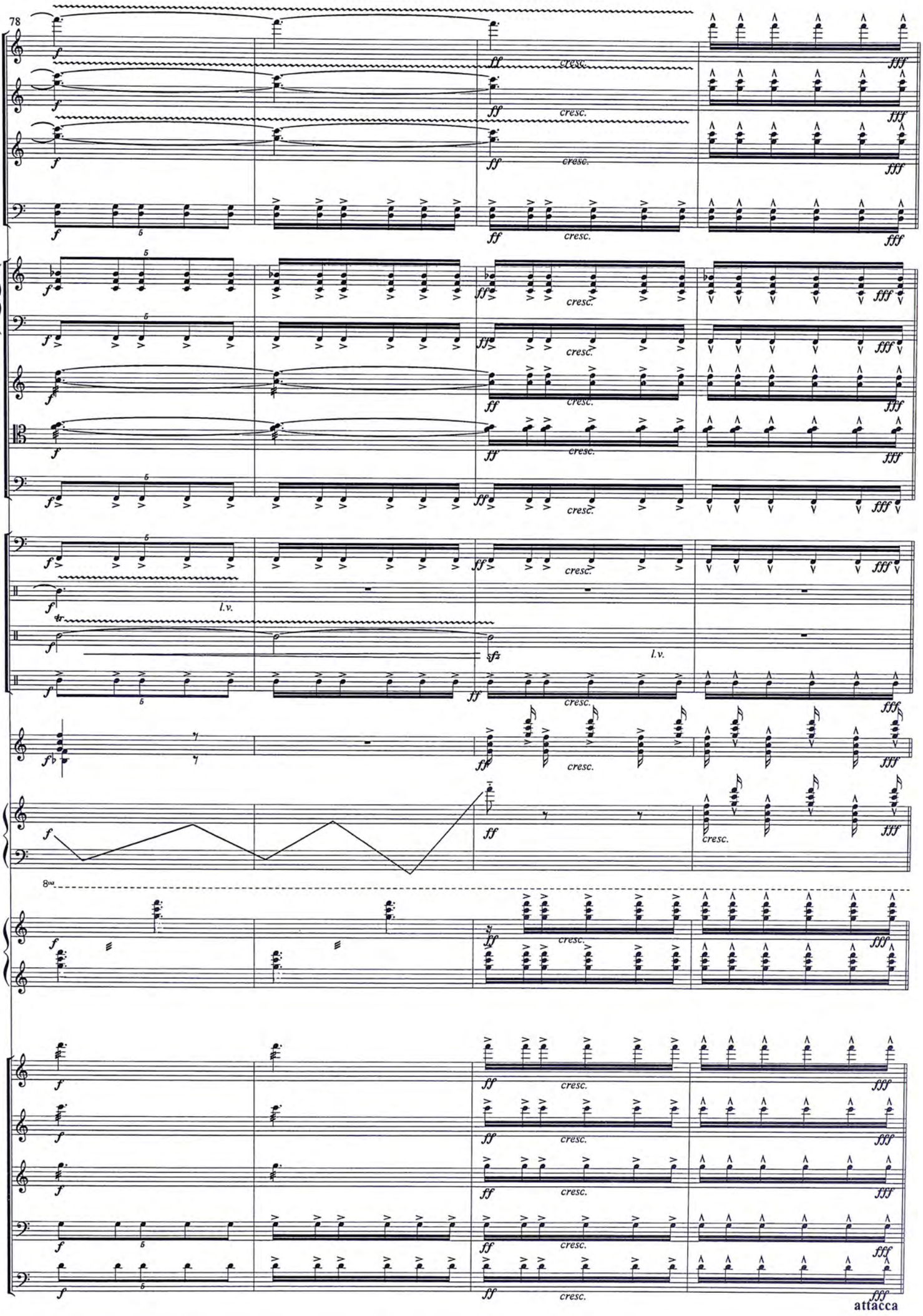

59
tr
mp
8va


62
ff
8va

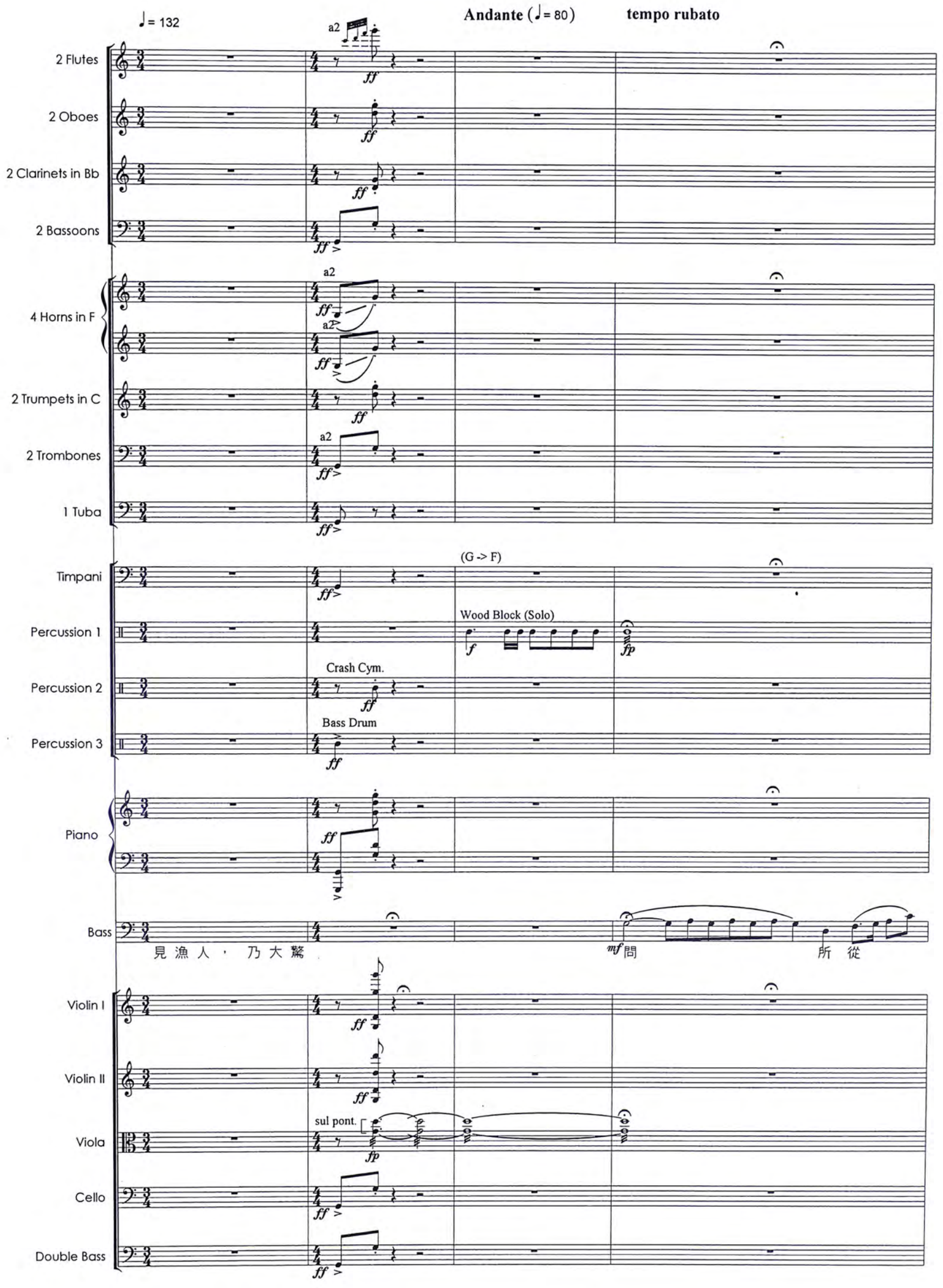

65
I
II
III
IV
sfz
Sus. Cym.
ff
mp
sf
8va
(white keys)
unis.

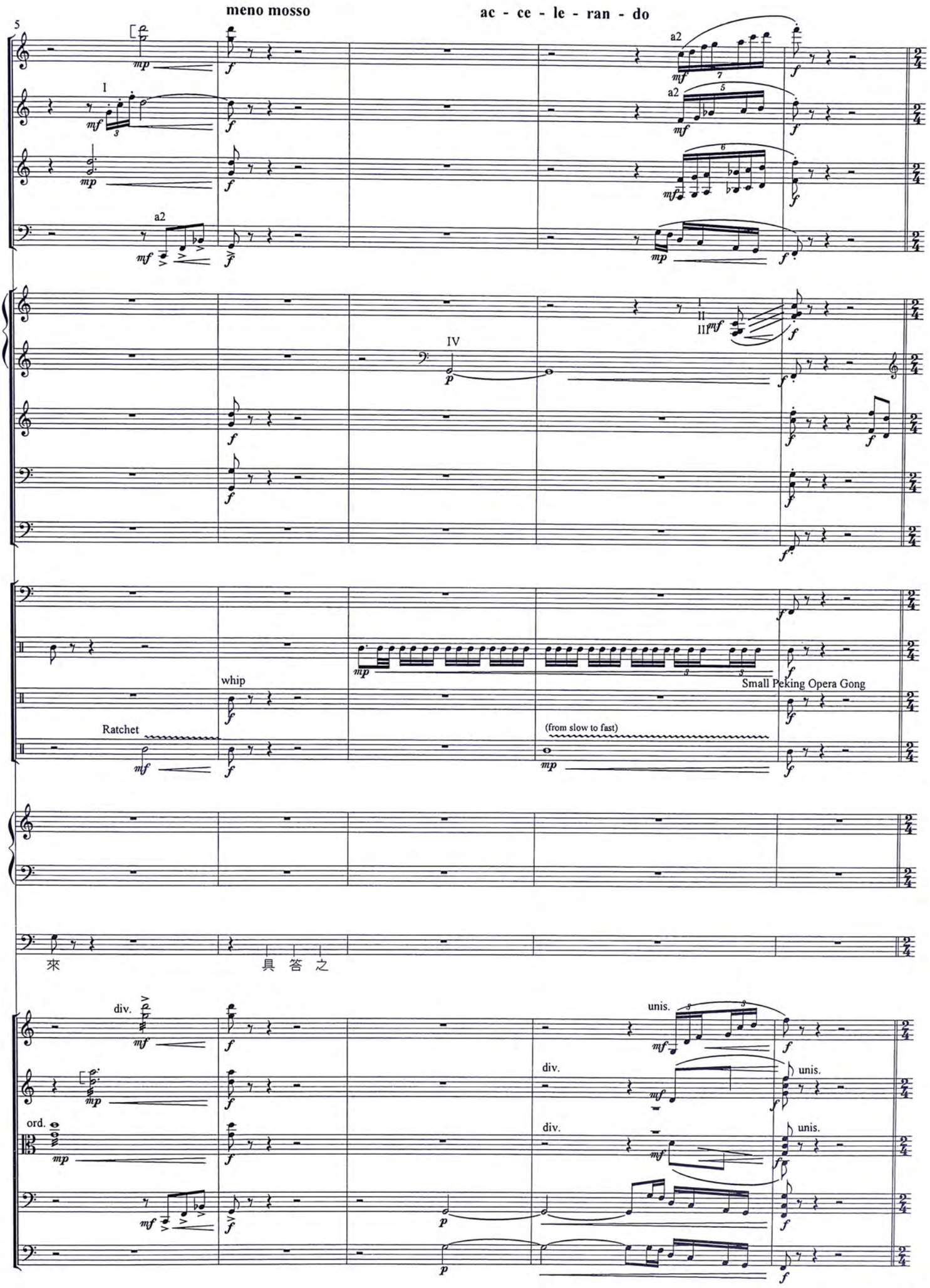

♪ = ♪ accelerando
68
8va

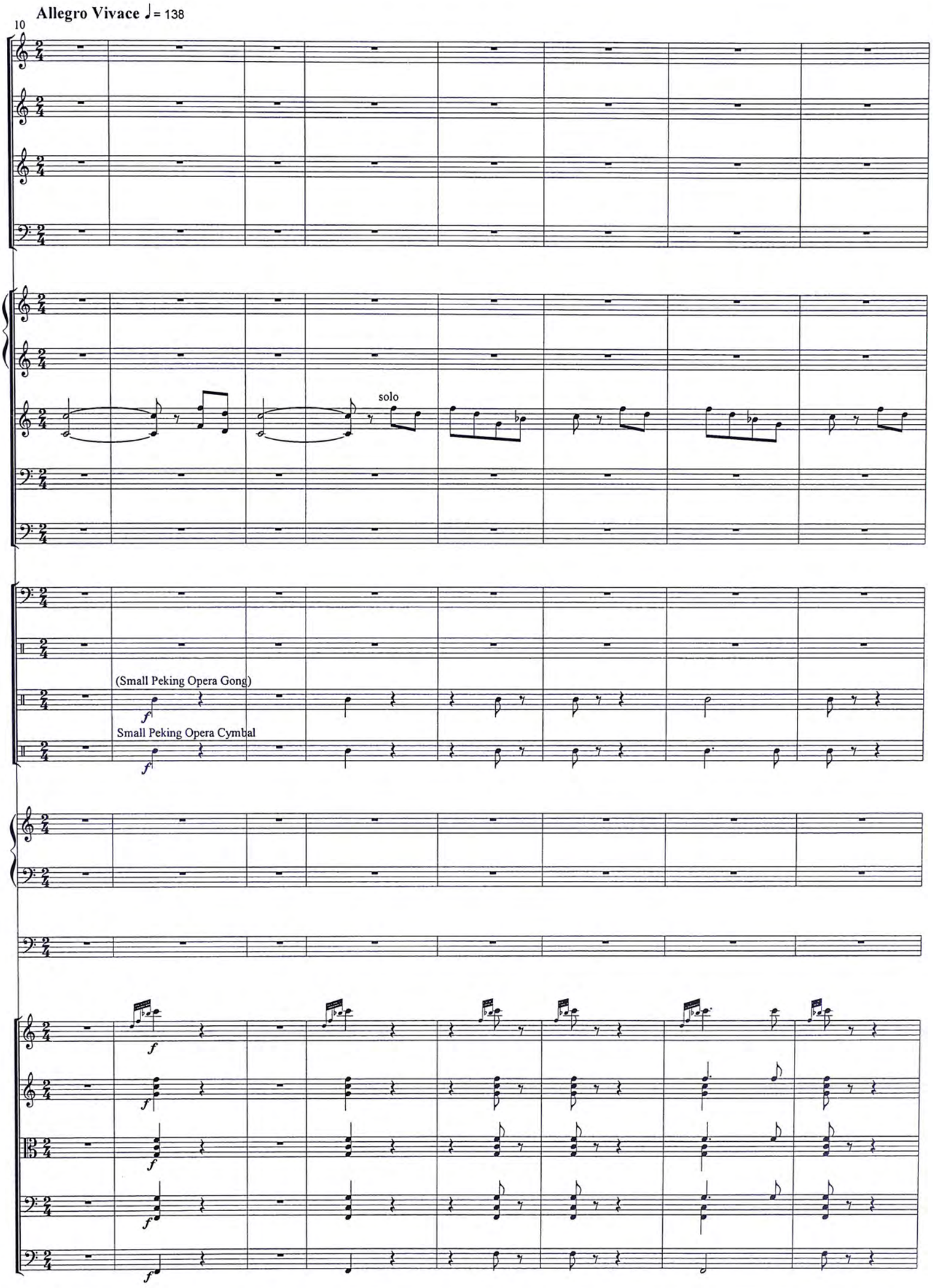

73
mf
tr
l.v.
free gliss.
8va

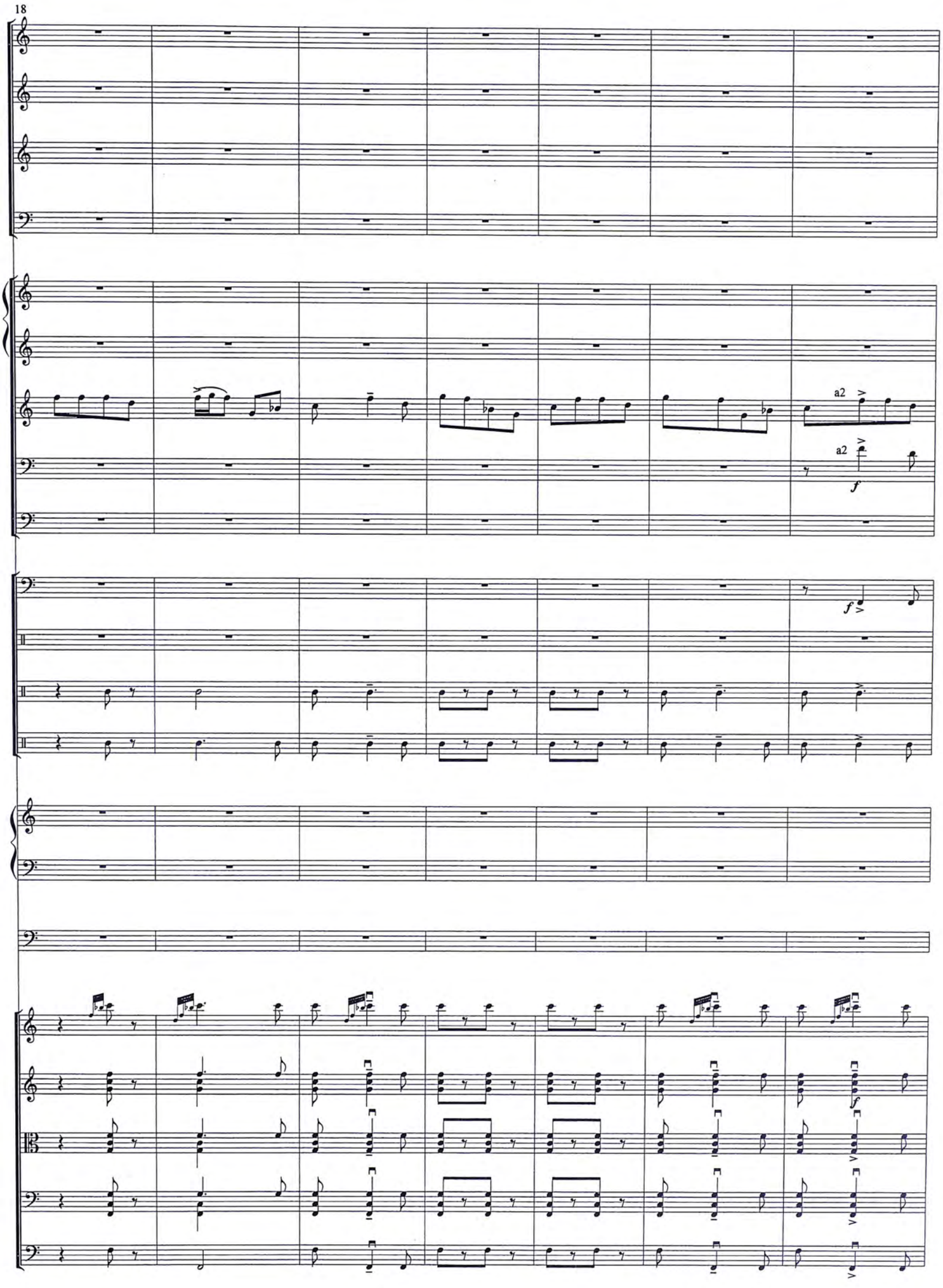

78
l.v.
l.v.
8va
attacca

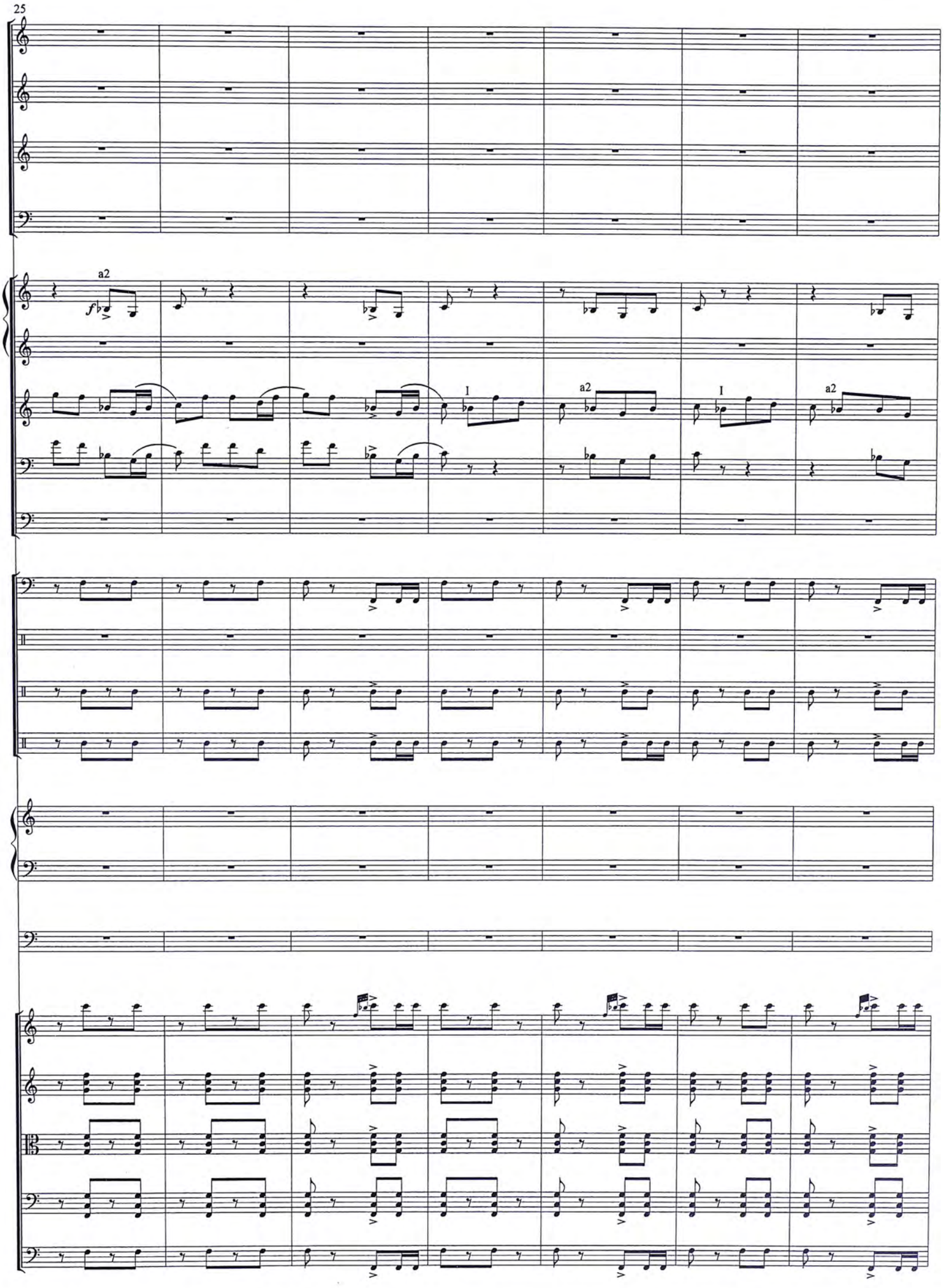
Part III

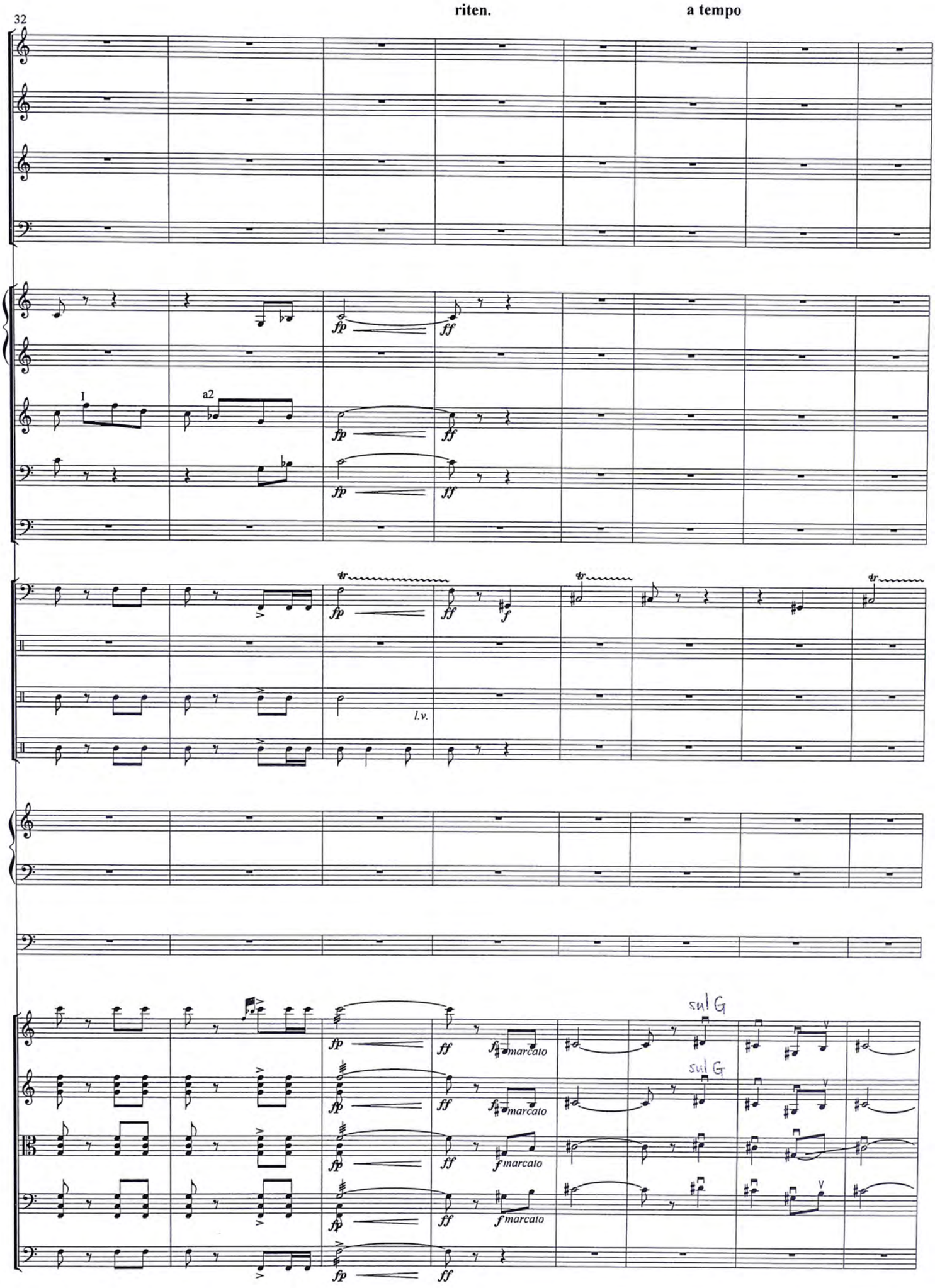

♩= 132
Andante (♩= 80)
tempo rubato
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Trombones
1 Tuba
Timpani
(G -> F)
Percussion 1
Wood Block (Solo)
Percussion 2
Crash Cym.
Percussion 3
Bass Drum
Piano
Bass
見 漁 人 ， 乃 大 驚
問
所 從
Violin I
Violin II
Viola
sul pont.
Cello
Double Bass

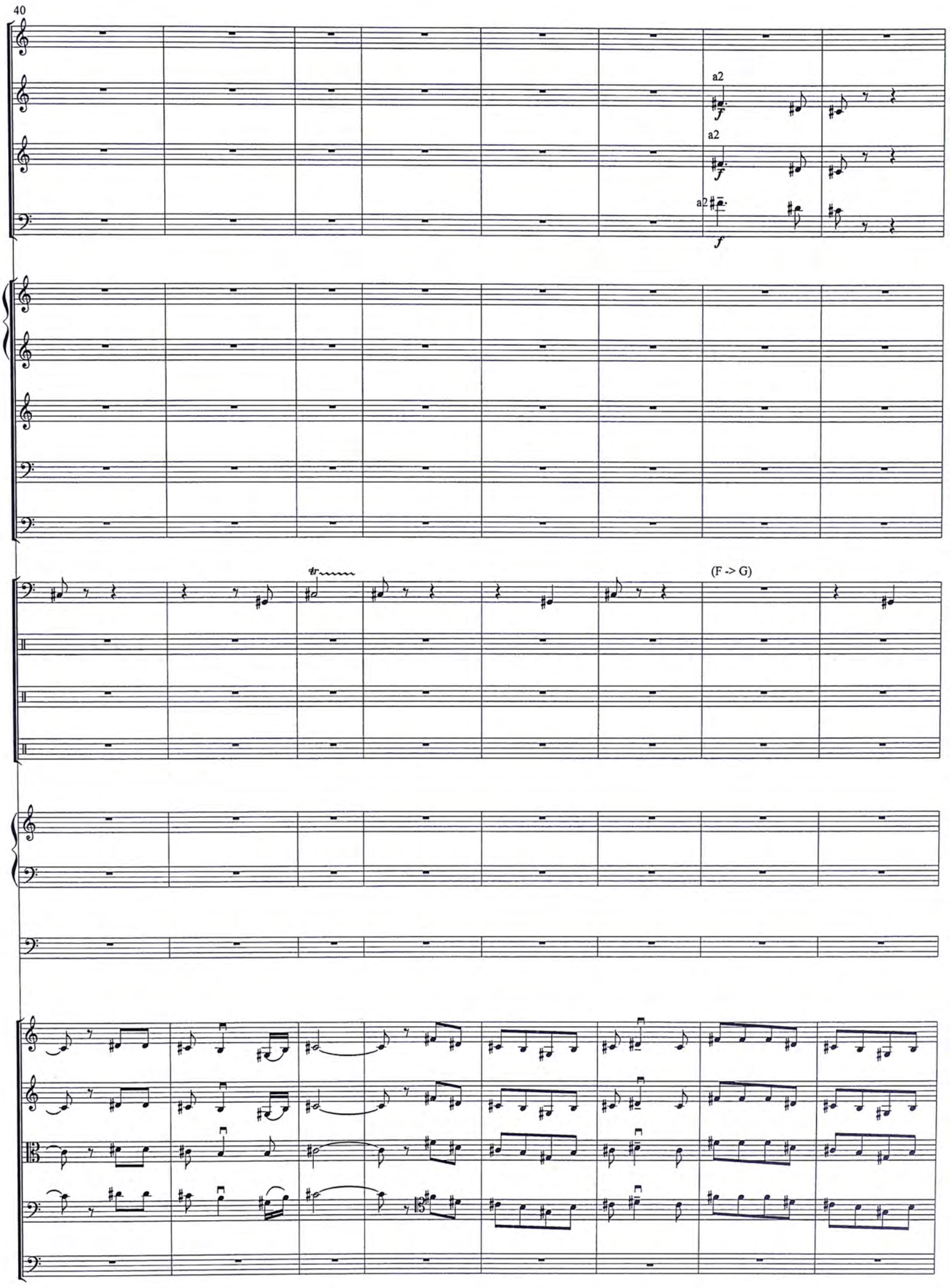

meno mosso
ac - ce - le - ran - do
5
I
a2
IV
whip
Ratchet
Small Peking Opera Gong
(from slow to fast)
來
具 答 之
div.
unis.
ord.

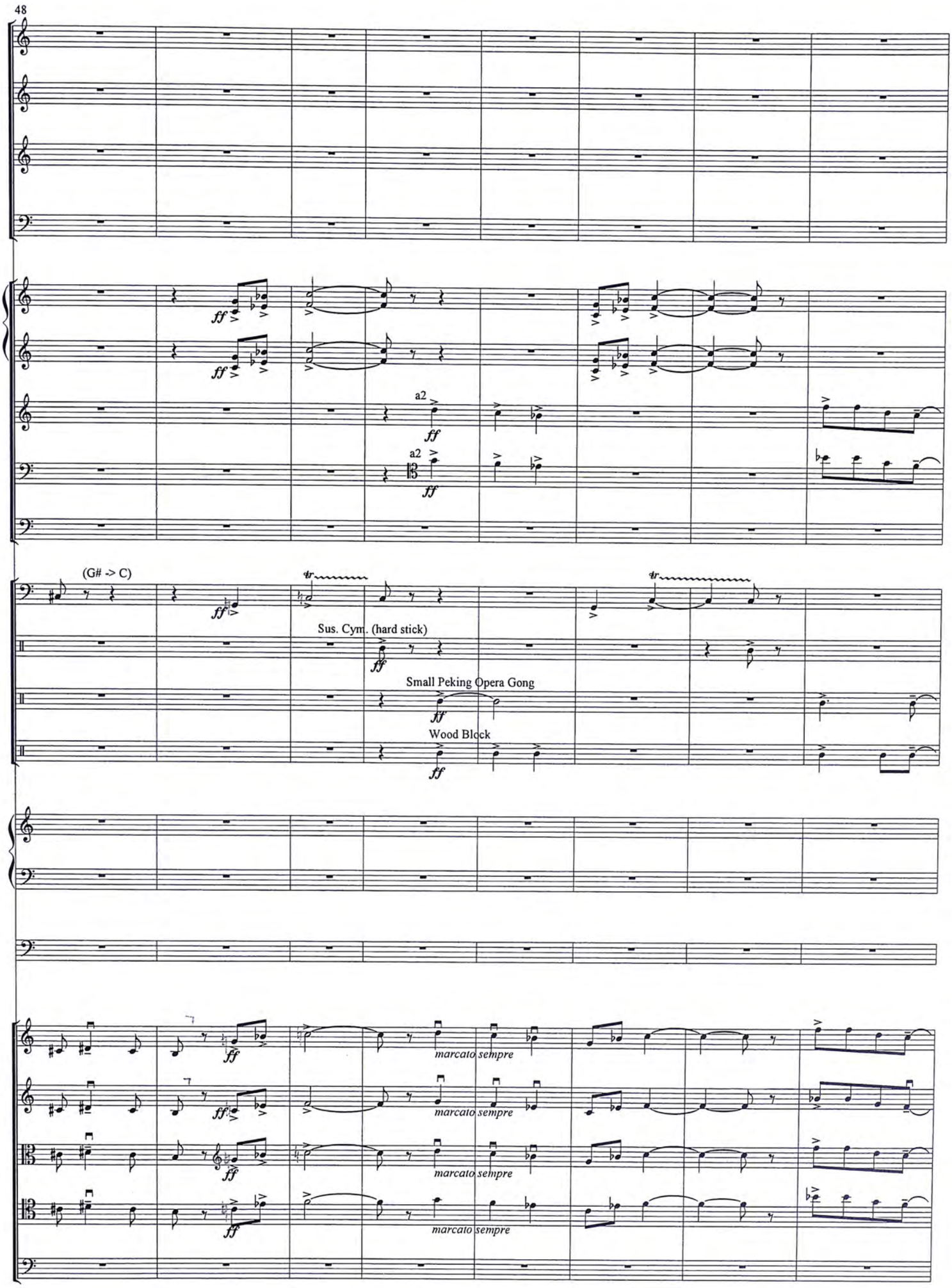

Allegro Vivace ♩= 138
10
solo
(Small Peking Opera Gong)
Small Peking Opera Cymbal

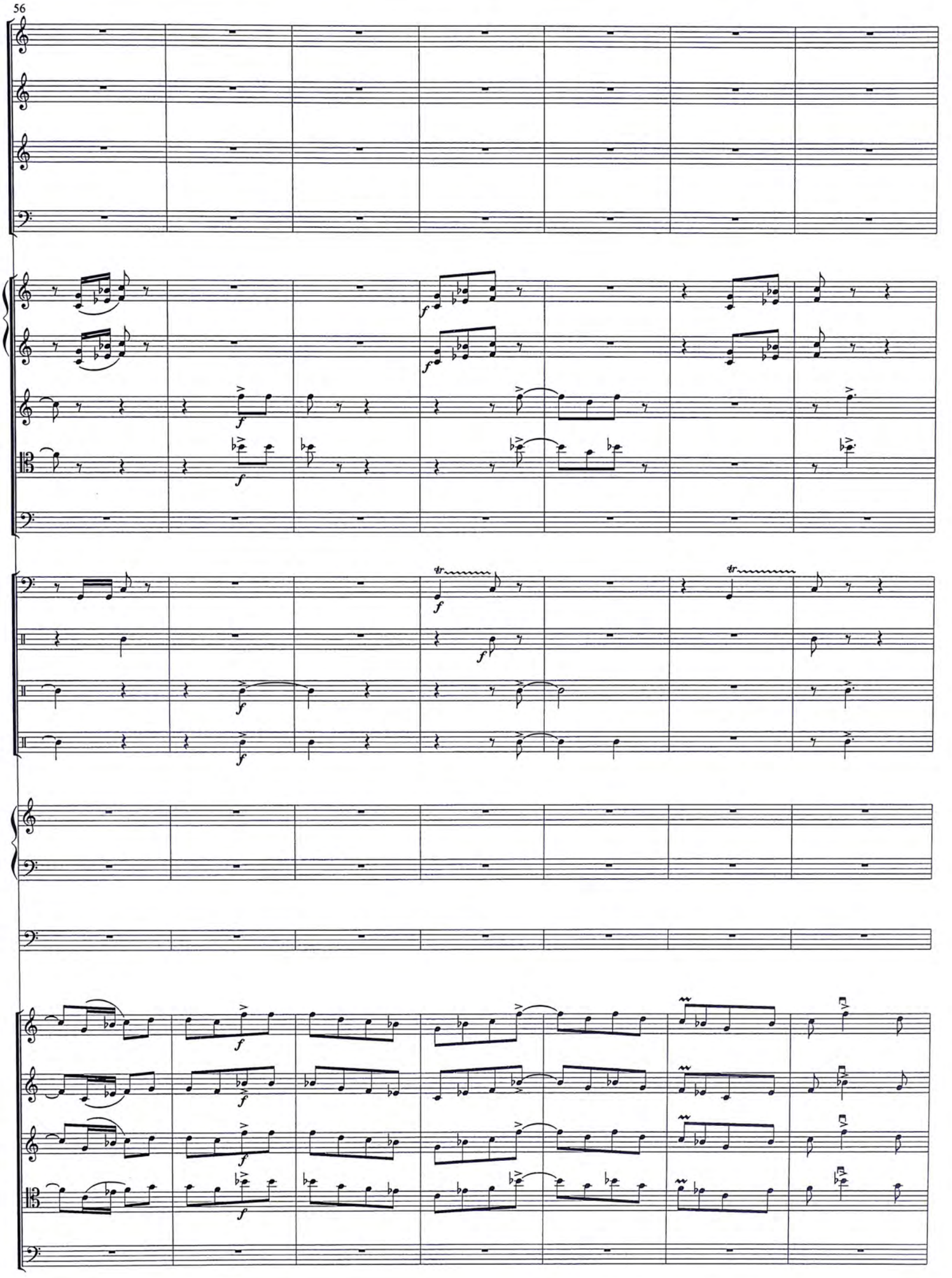

18
a2
a2
f
f
f

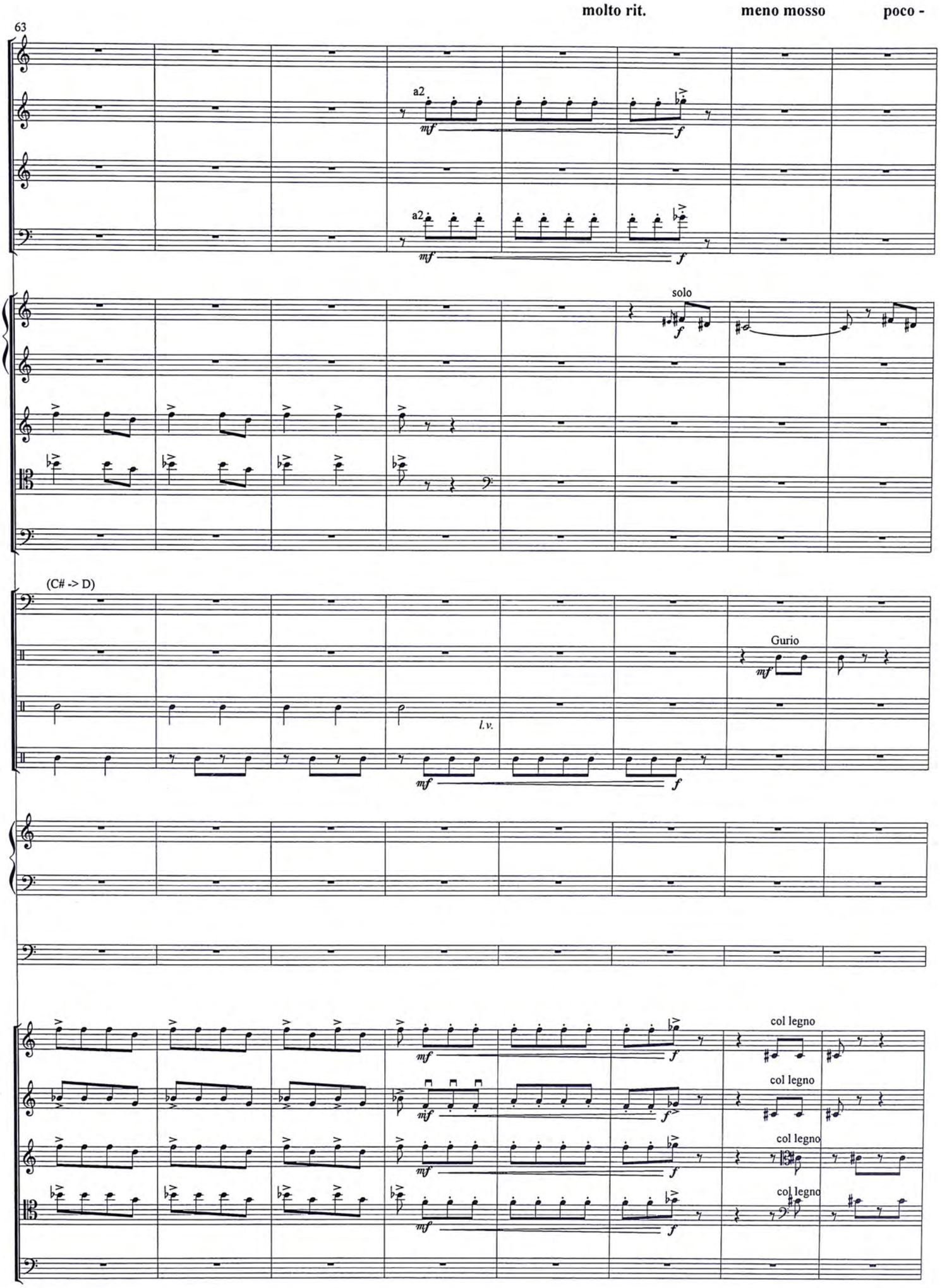

25
a2
f
I
a2
I
a2

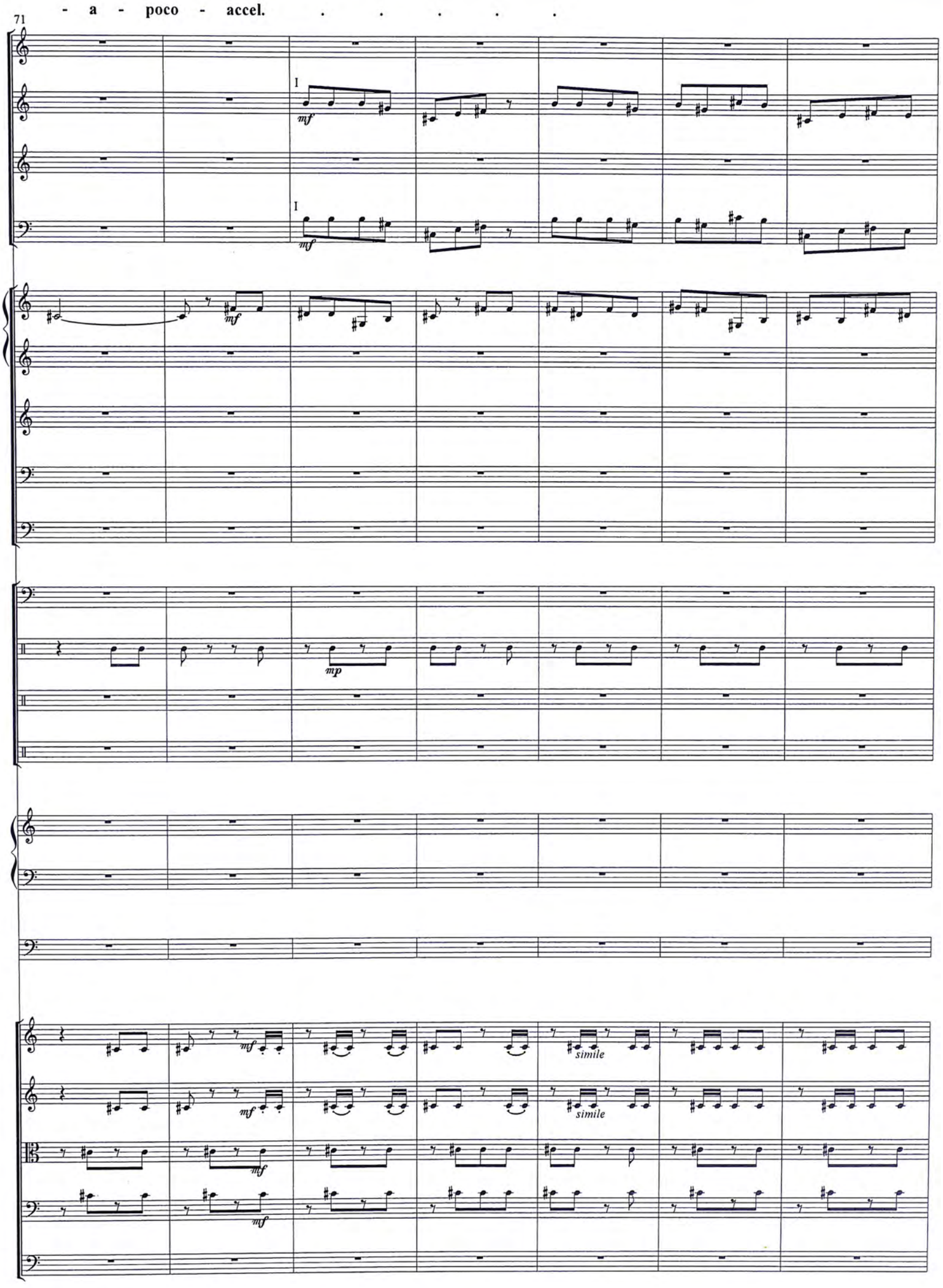

32
riten.
a tempo
I
a2
fp
ff
f
l.v.
fmarcato
sul G

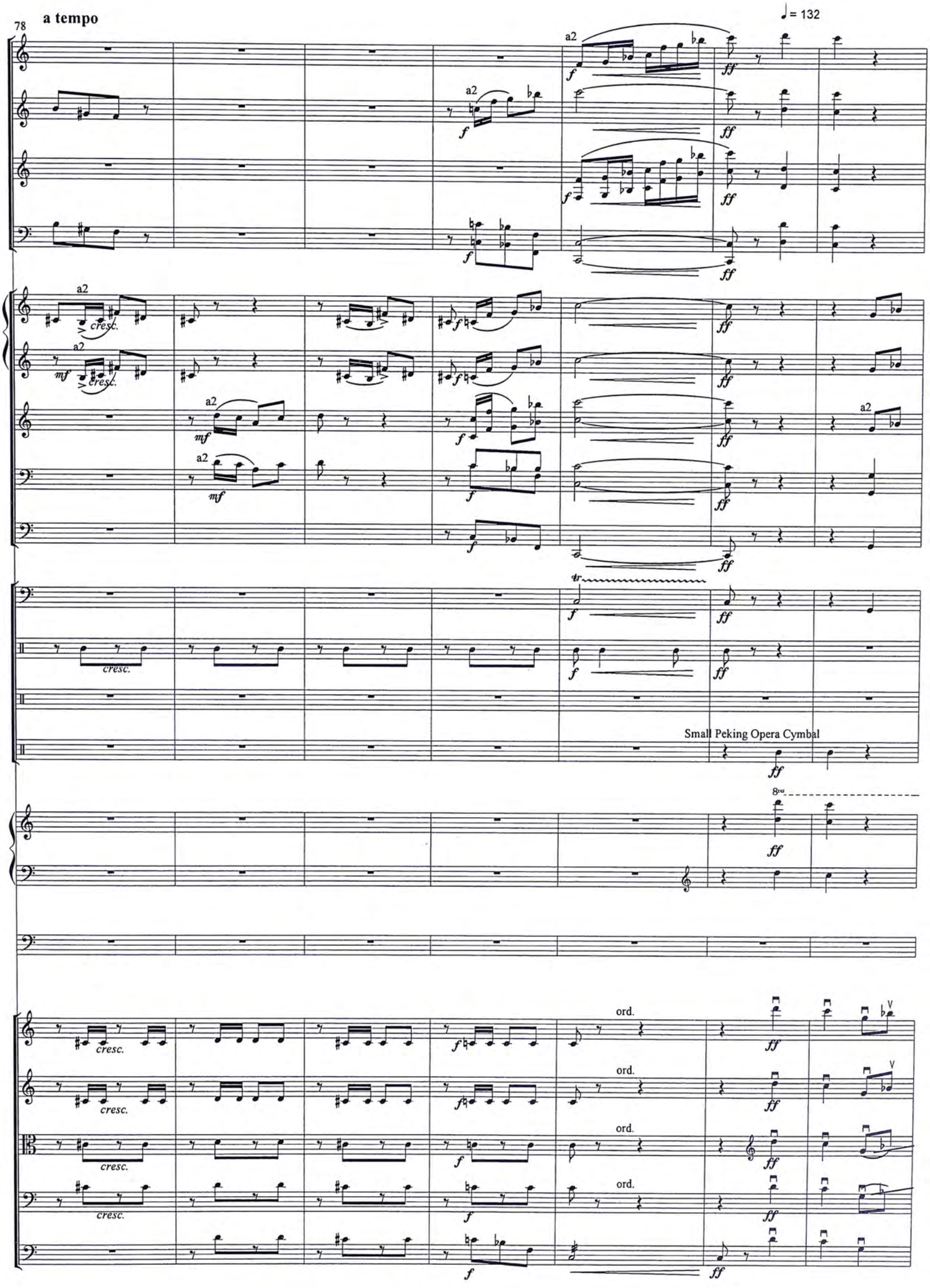

40
a2
f
a2
f
a2
f
tr
(F -> G)

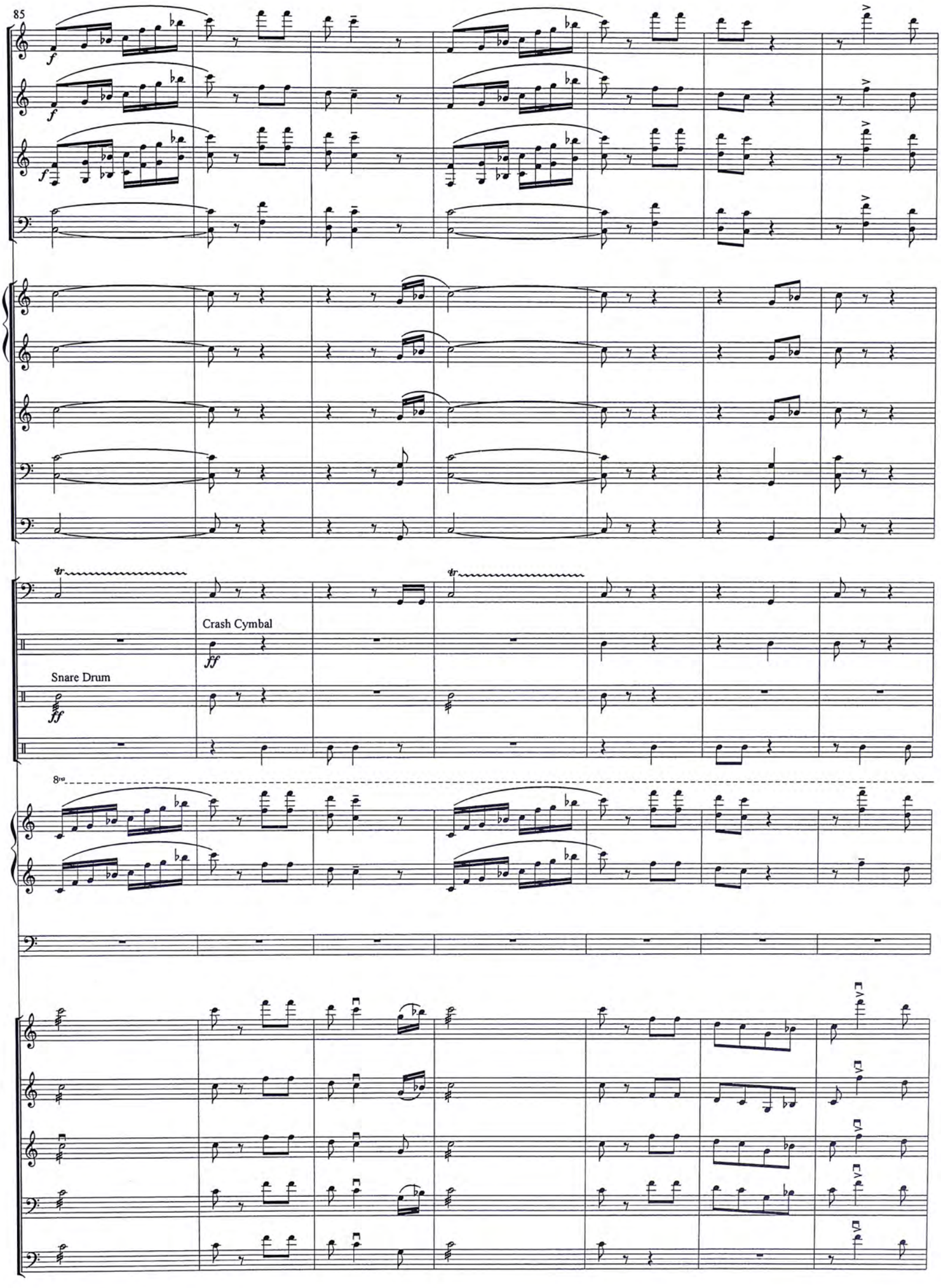

48
a2
a2
(G# -> C)
Sus. Cym. (hard stick)
Small Peking Opera Gong
Wood Block
marcato sempre
marcato sempre
marcato sempre
marcato sempre

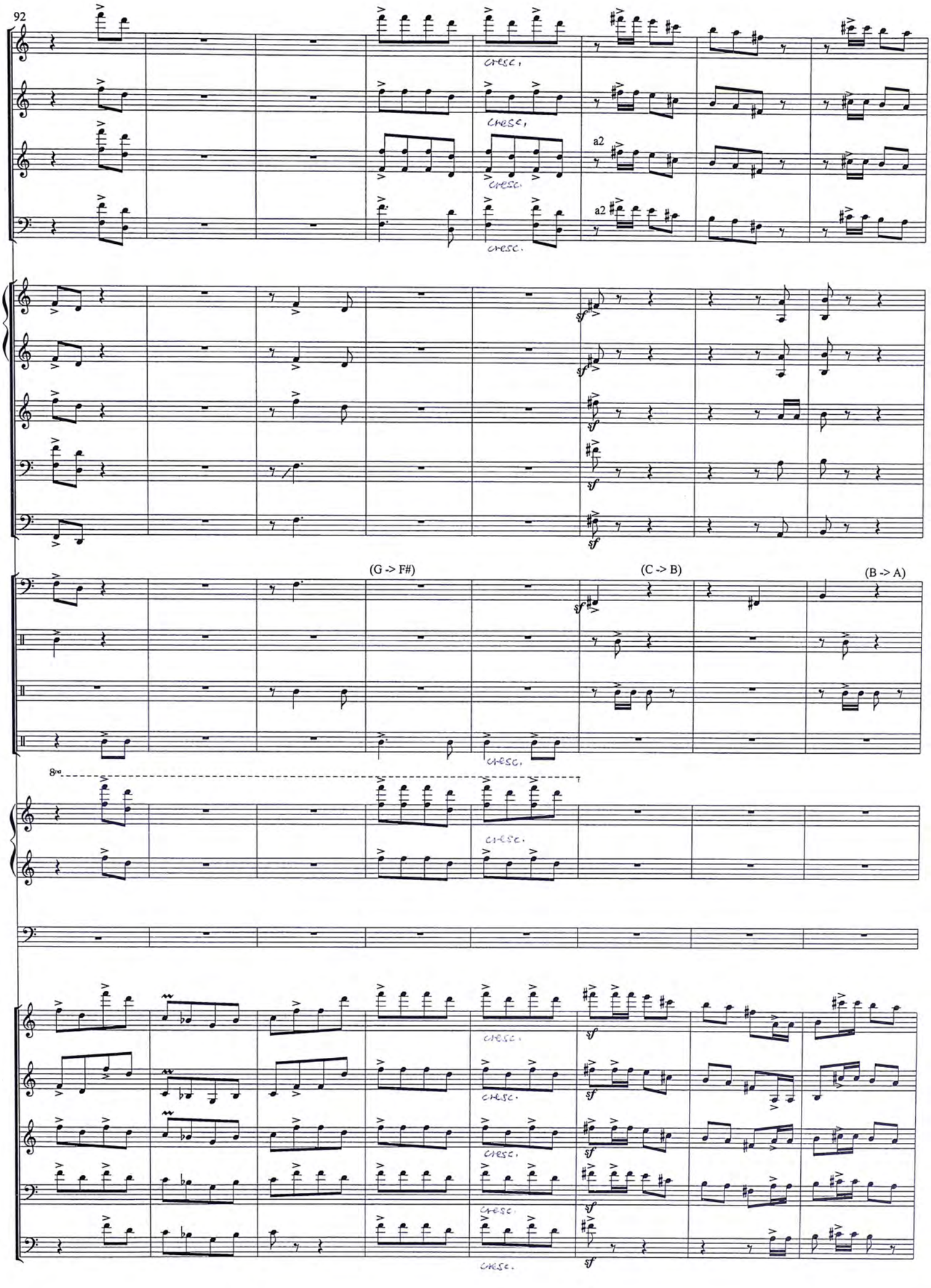

56
f
tr

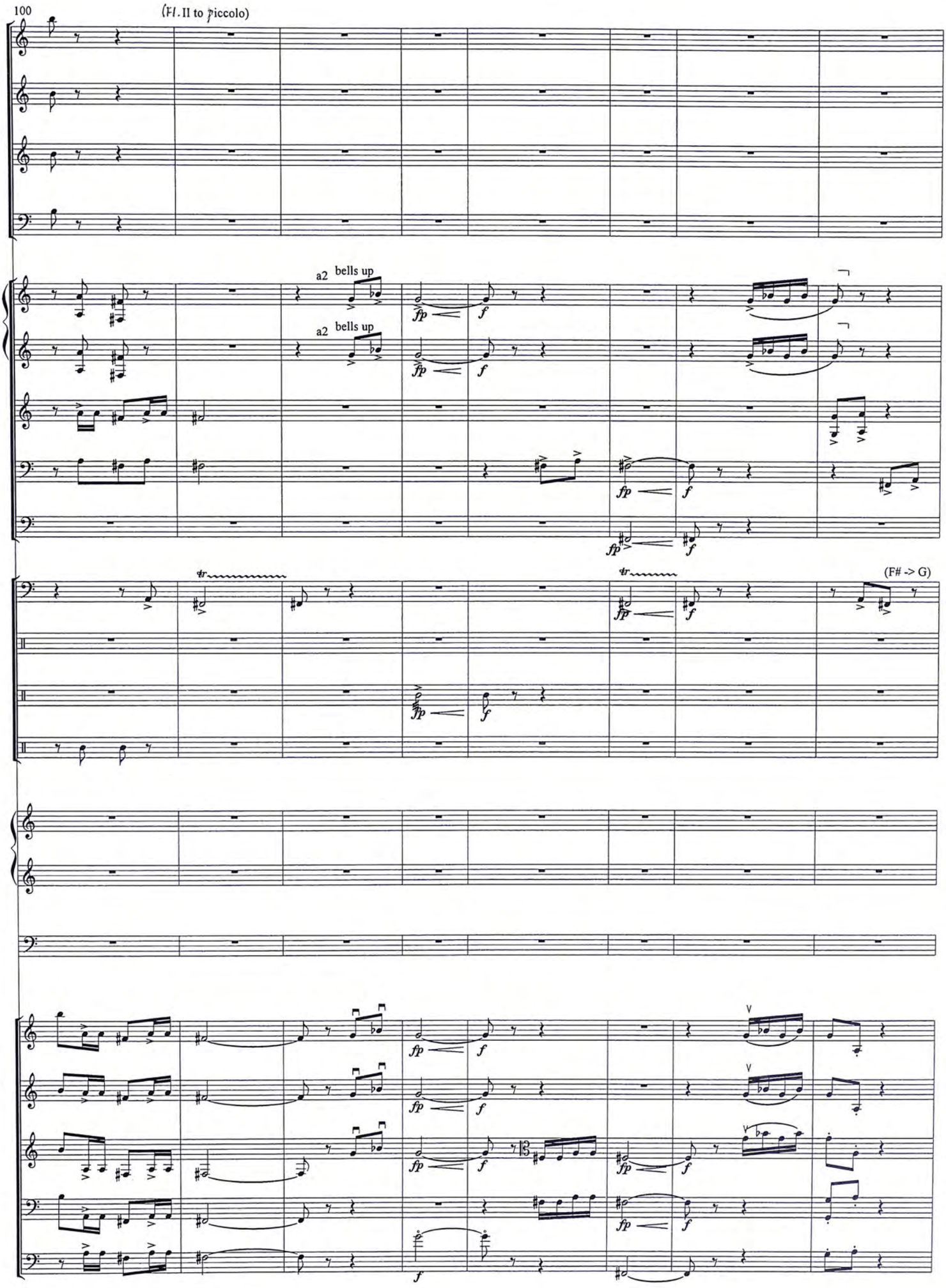

molto rit.
meno mosso
poco -
63
a2
mf
f
a2
mf
f
solo
f
(C# -> D)
Gurio
mf
l.v.
mf
f
col legno
col legno
col legno
col legno


71
- a - poco - accel. . . . . .
I
mf
I
mf
mf
mp
mf
simile
simile
mf
mf


78
a tempo
♩= 132
a2
cresc.
mf
f
ff
Small Peking Opera Cymbal
8va
ord.


85
Crash Cymbal
Snare Drum
8va


92
cresc.
a2
(G -> F#)
(C -> B)
(B -> A)
8va


100
(Fl. II to piccolo)
a2 bells up
a2 bells up
fp
f
tr
(F# -> G)
V

Poco Meno Mosso (♩= 128)

108

f

f *l.v.*

Tam-tam

f

mf 便 要 還 家 便 要 還

pizz.

pizz.

pizz.

mf

mf

solo, arco, sul G

mp

pizz.

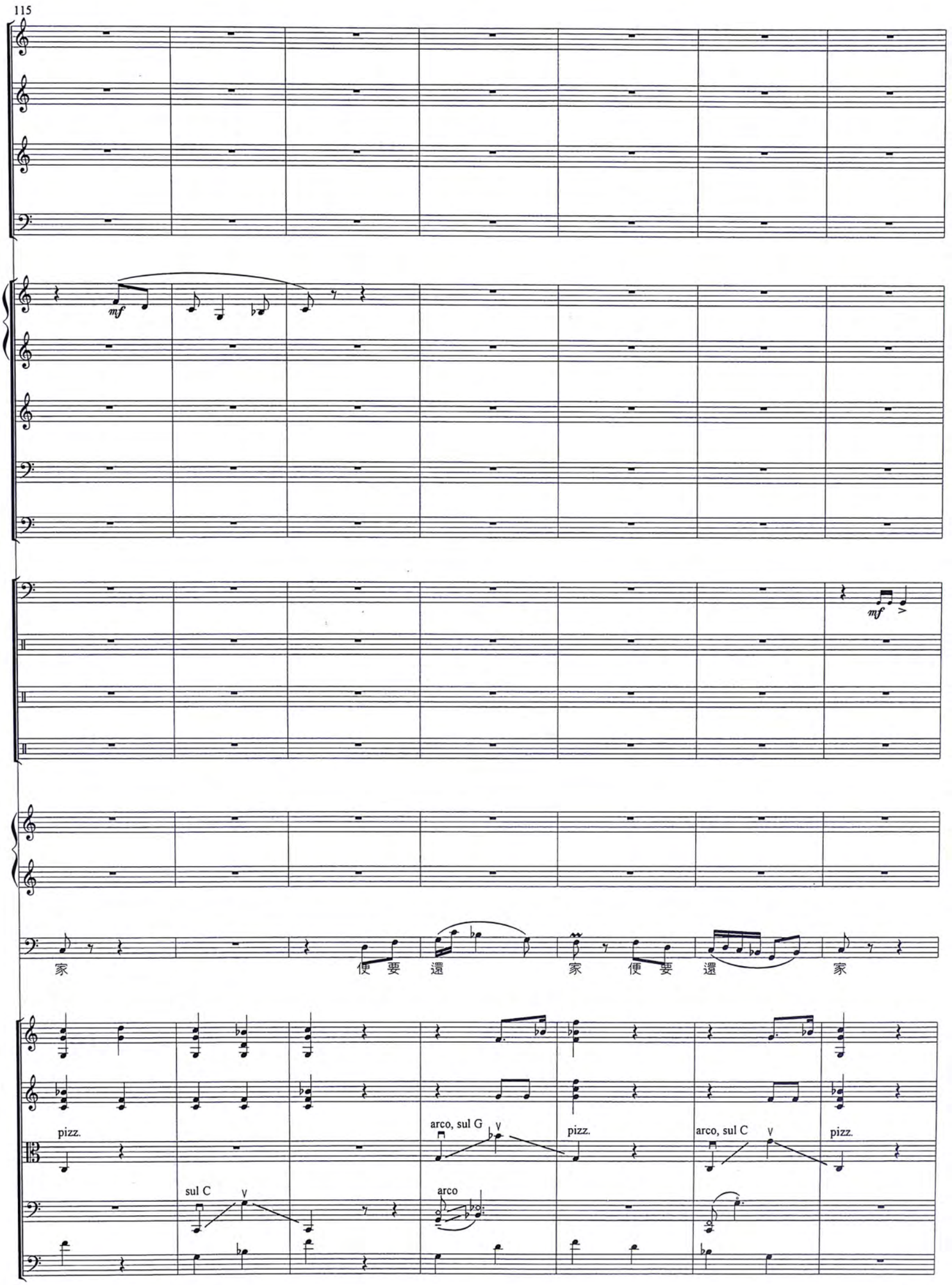
arco, sul C

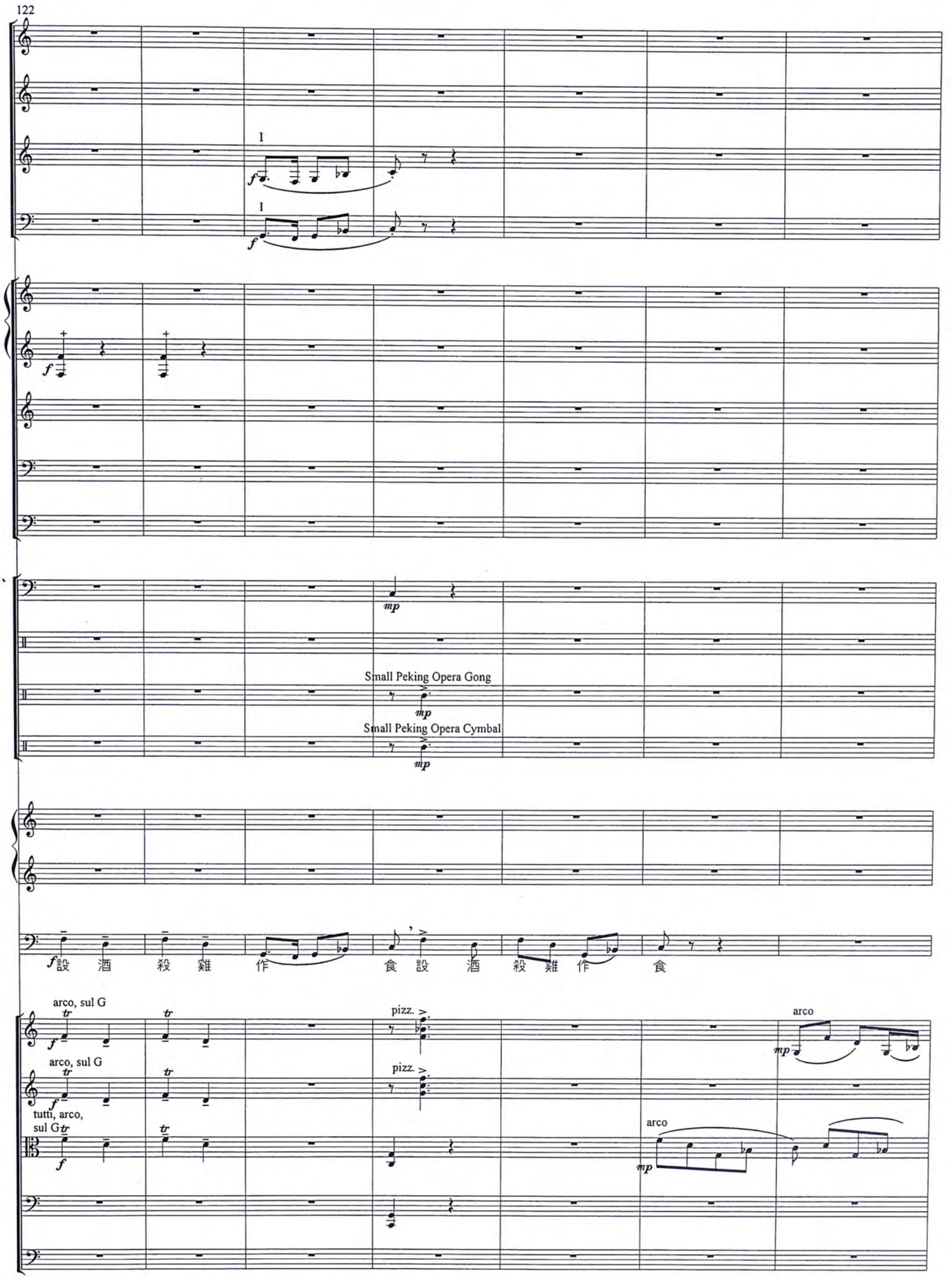
solo

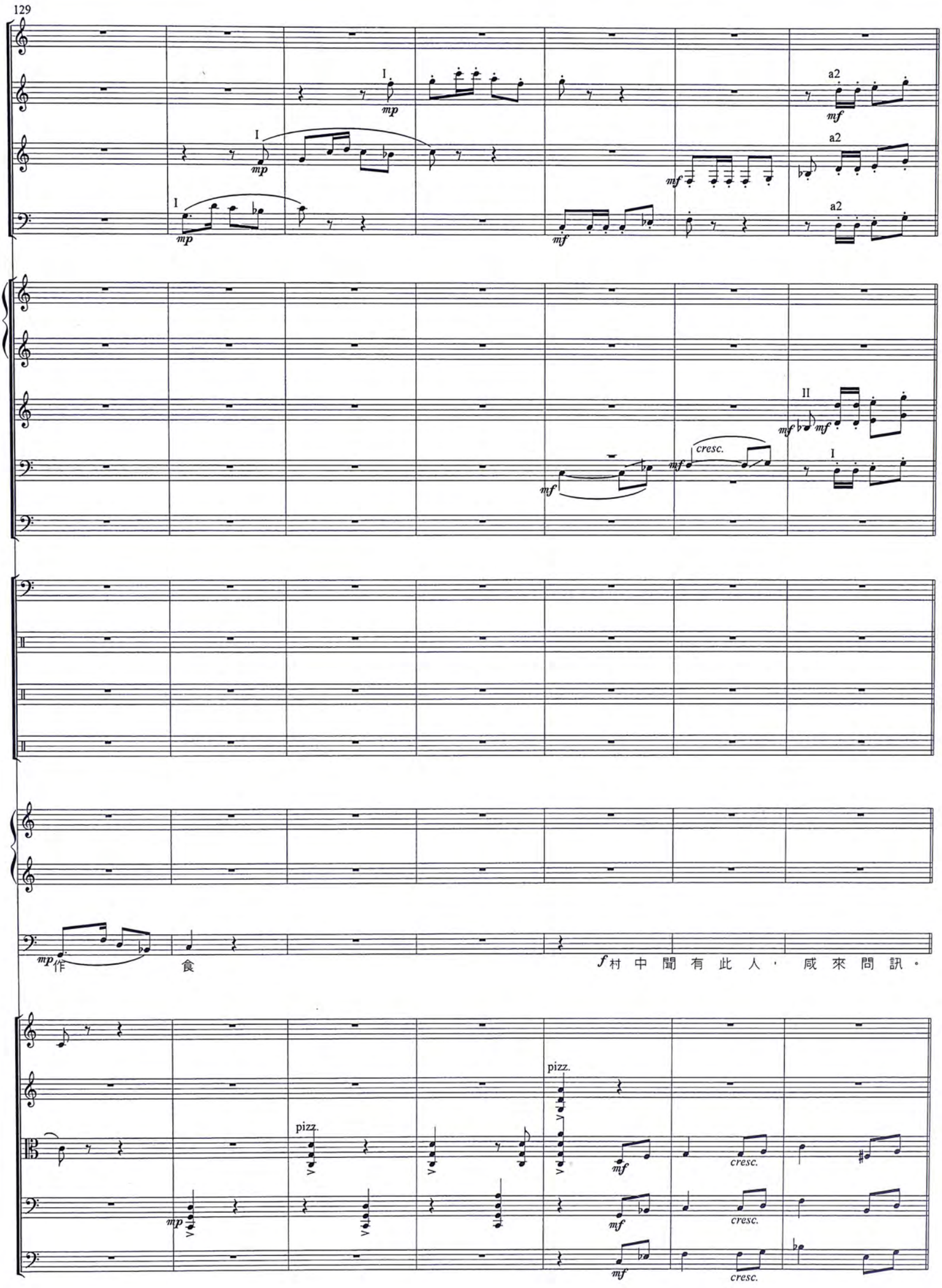
mf

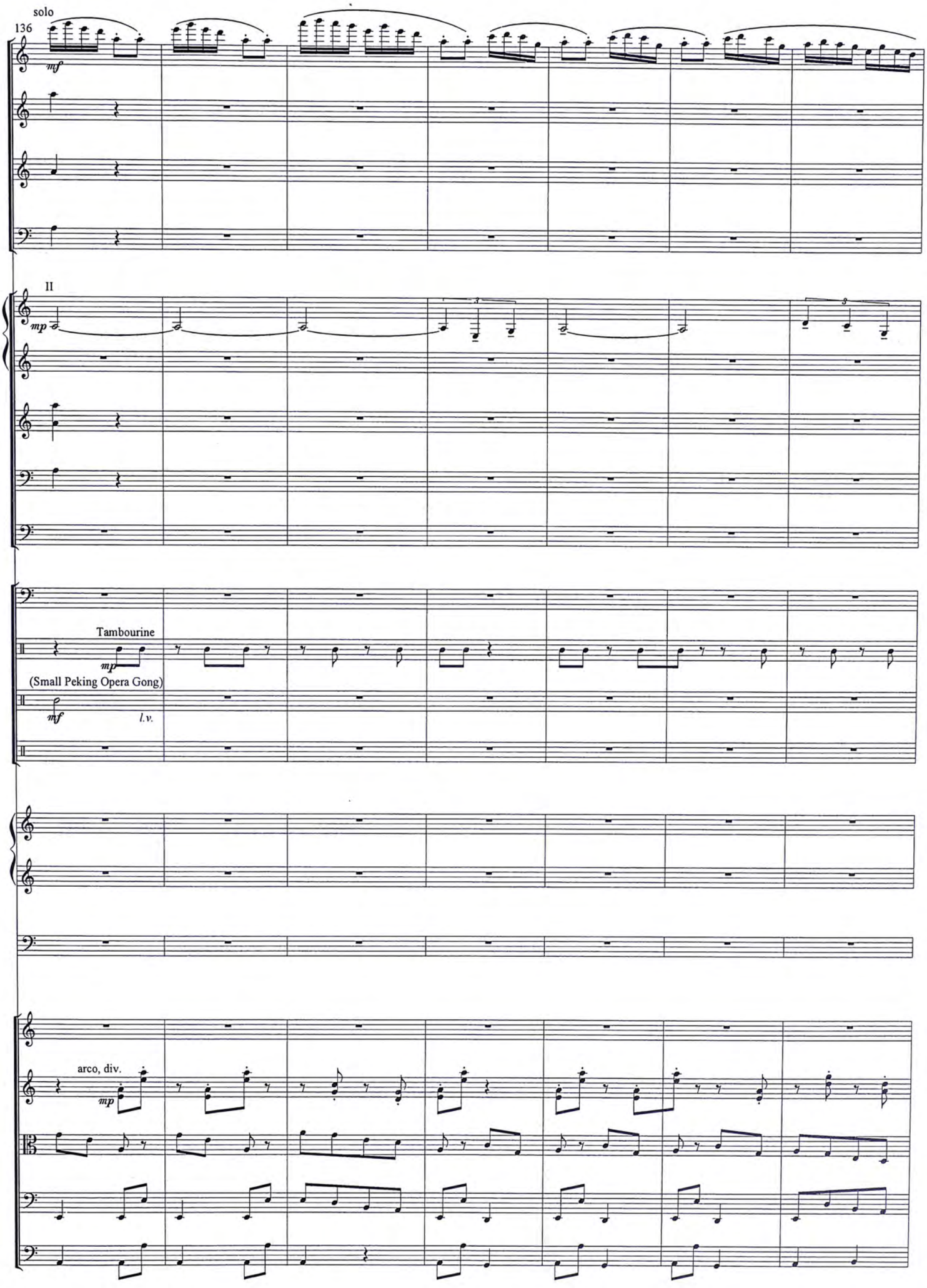
pizz.

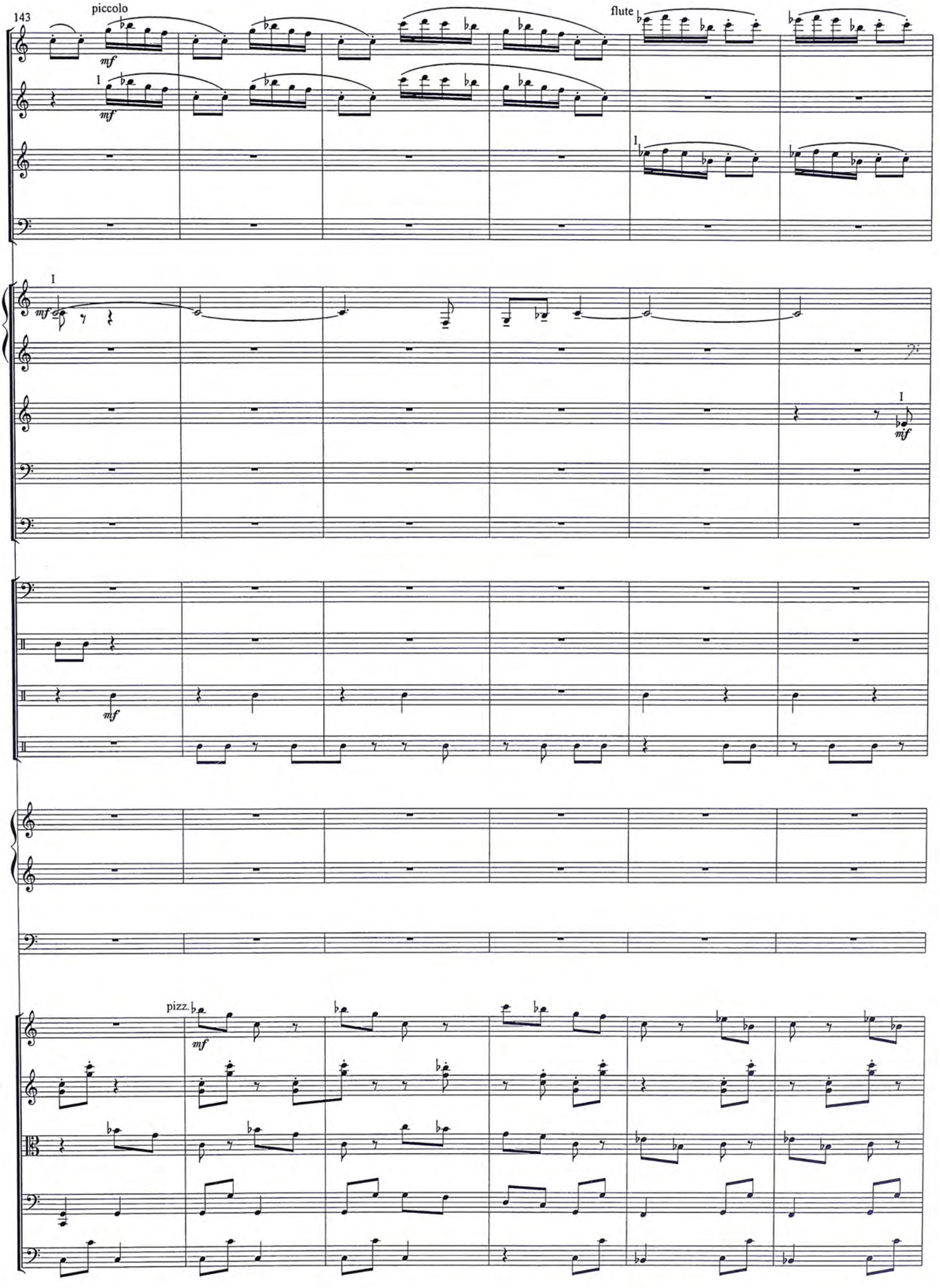
mf

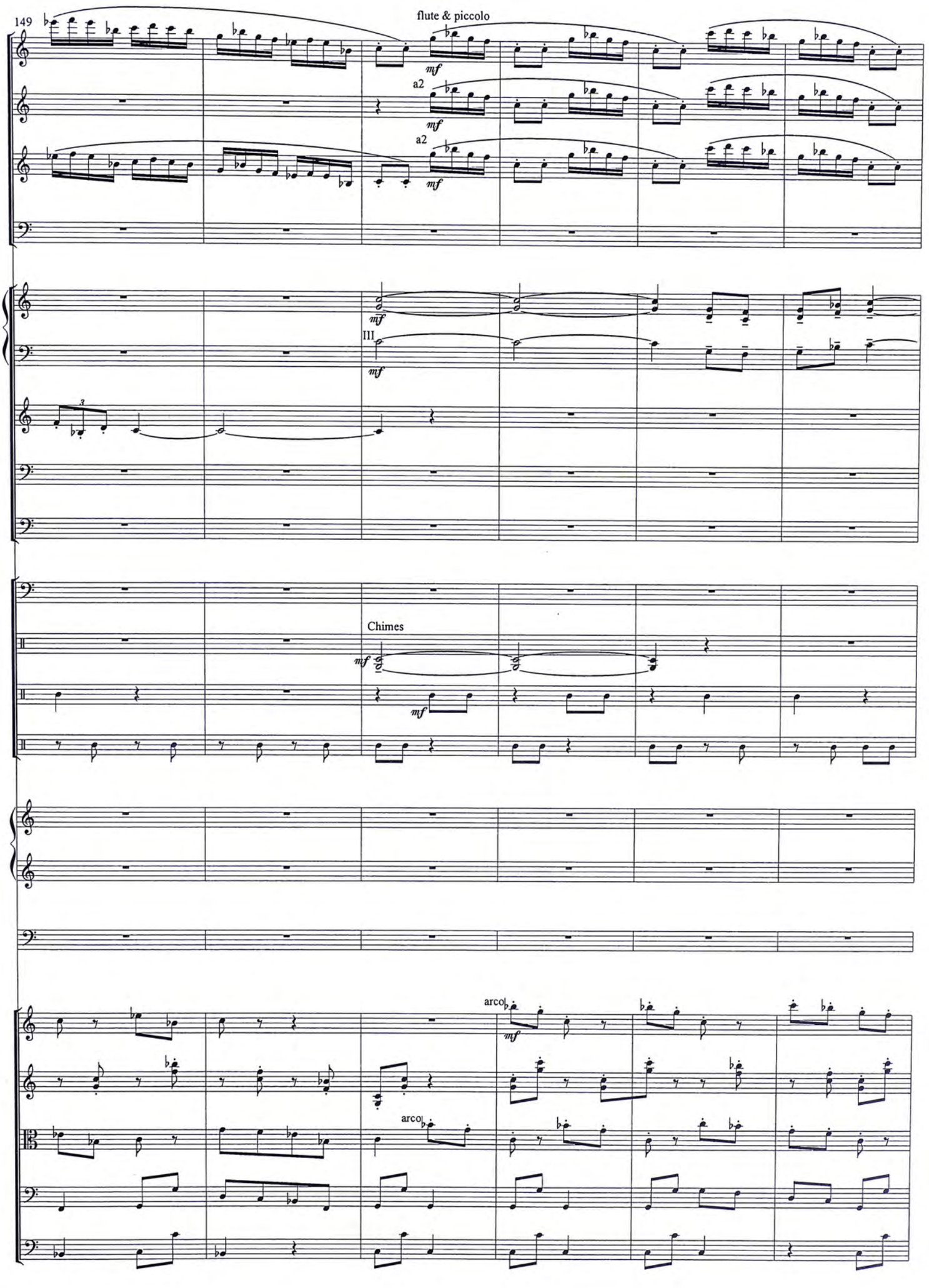

115
mf
mf
家 便 要 還 家 便 要 還 家
pizz.
arco, sul G
pizz.
arco, sul C
pizz.
sul C
arco

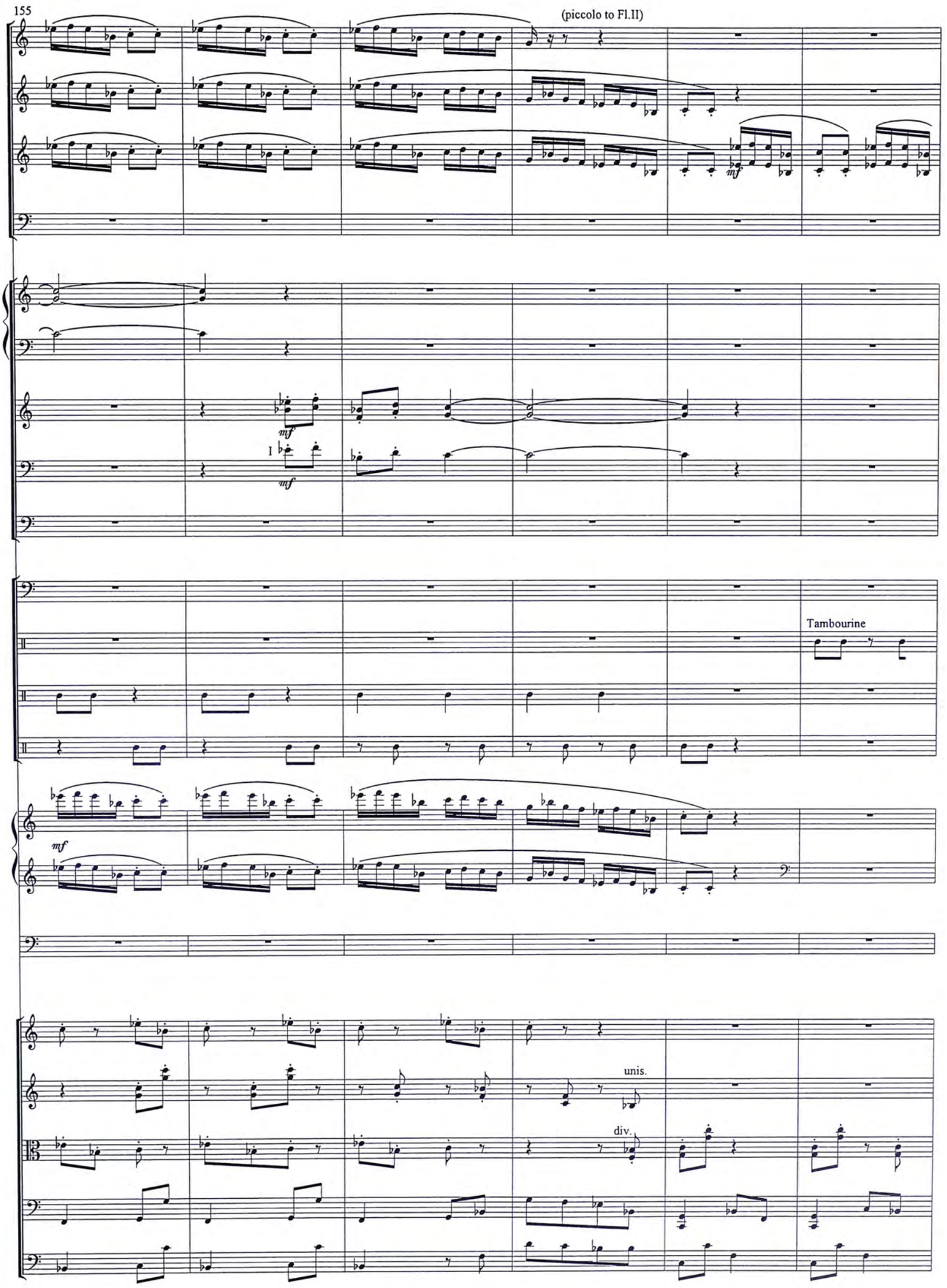

122
I
I
Small Peking Opera Gong
Small Peking Opera Cymbal
設 酒 殺 雞 作 食 設 酒 殺 雞 作 食
arco, sul G
arco, sul G
tutti, arco, sul G
pizz.
pizz.
arco
arco

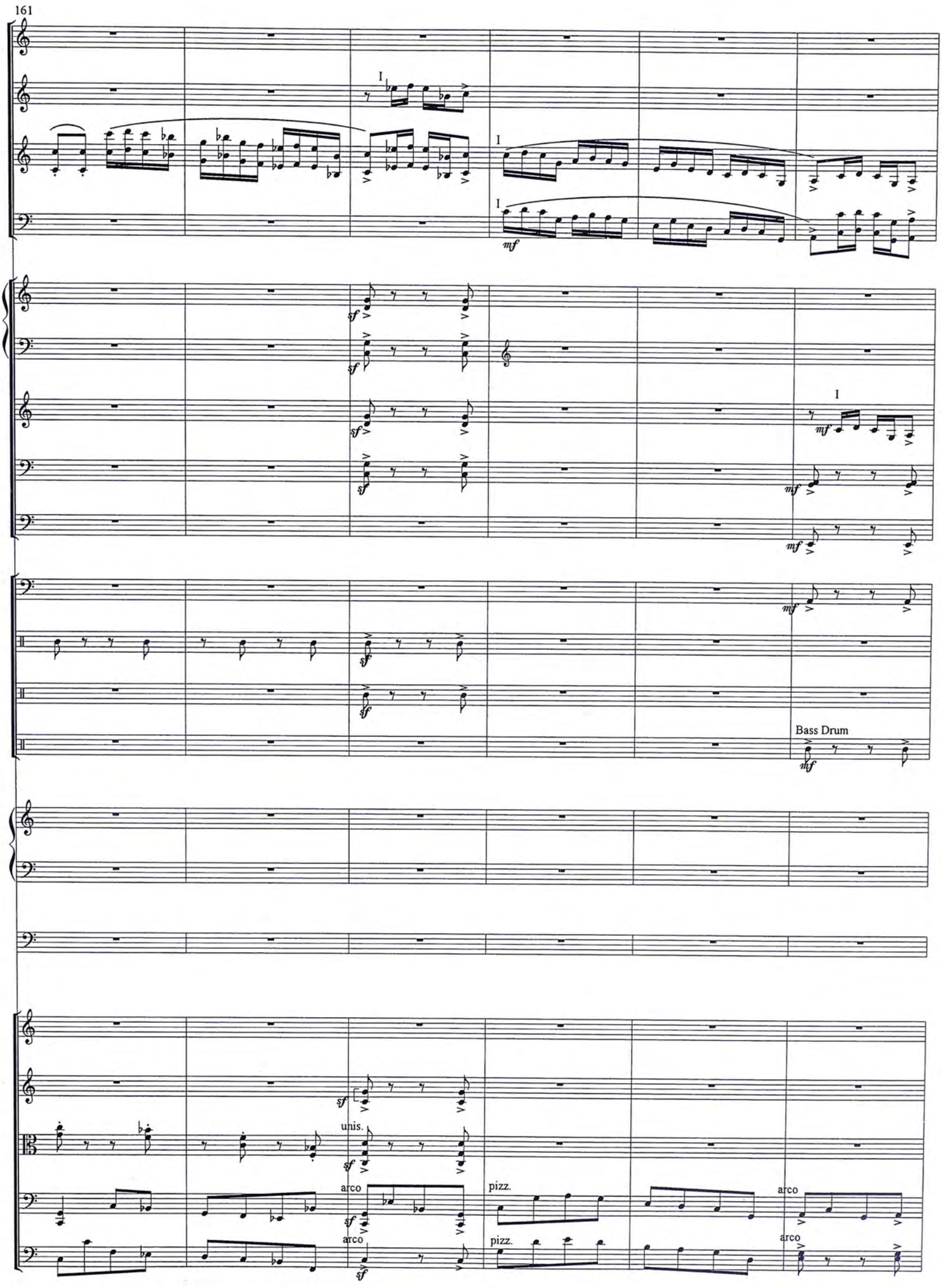

129
I
mp
a2
mf
II
cresc.
作
食
f 村 中 聞 有 此 人 ， 咸 來 問 訊 。
pizz.

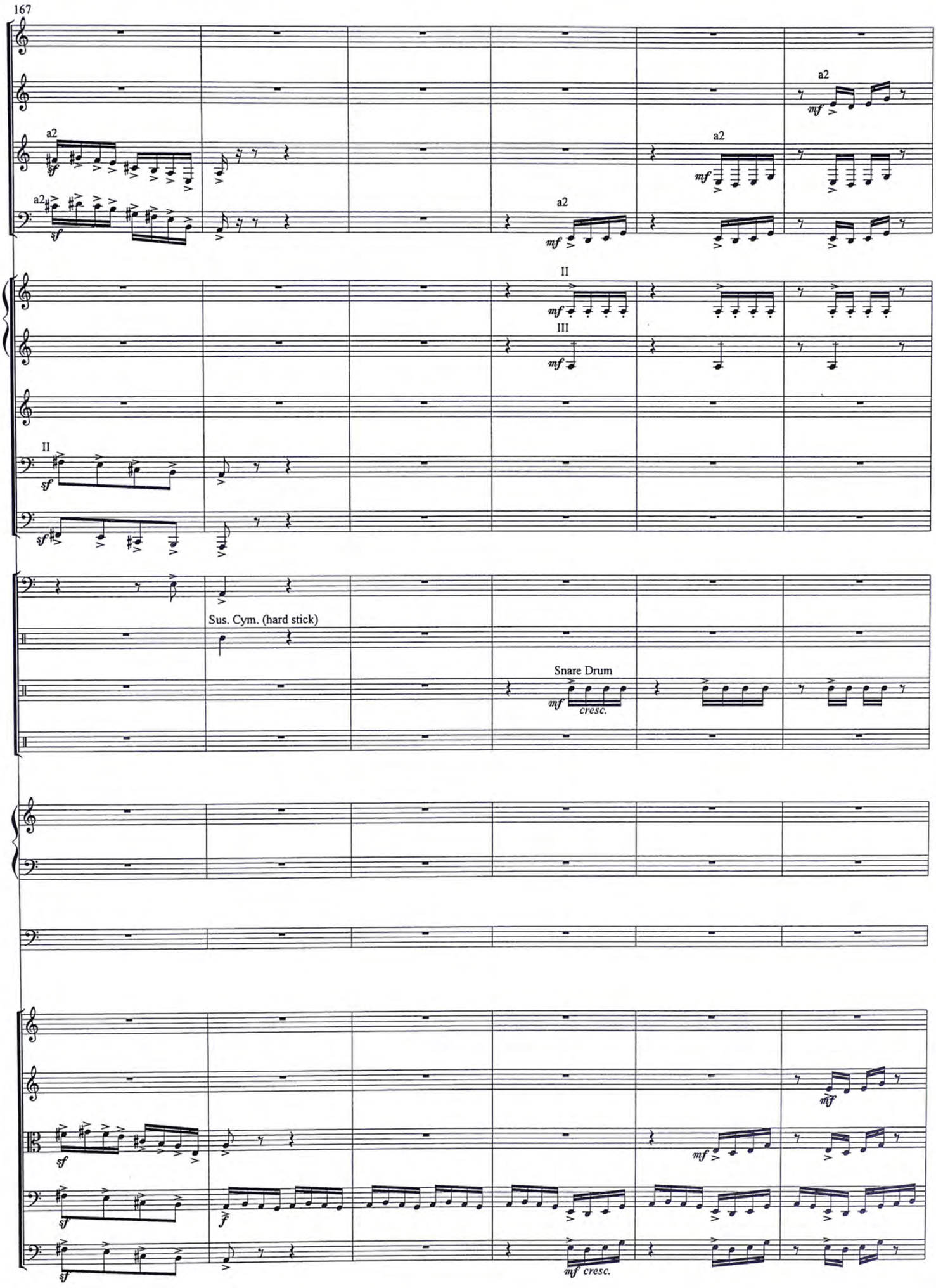

solo
136
mf
II
mp
Tambourine
mp
(Small Peking Opera Gong)
mf
l.v.
arco, div.
mp

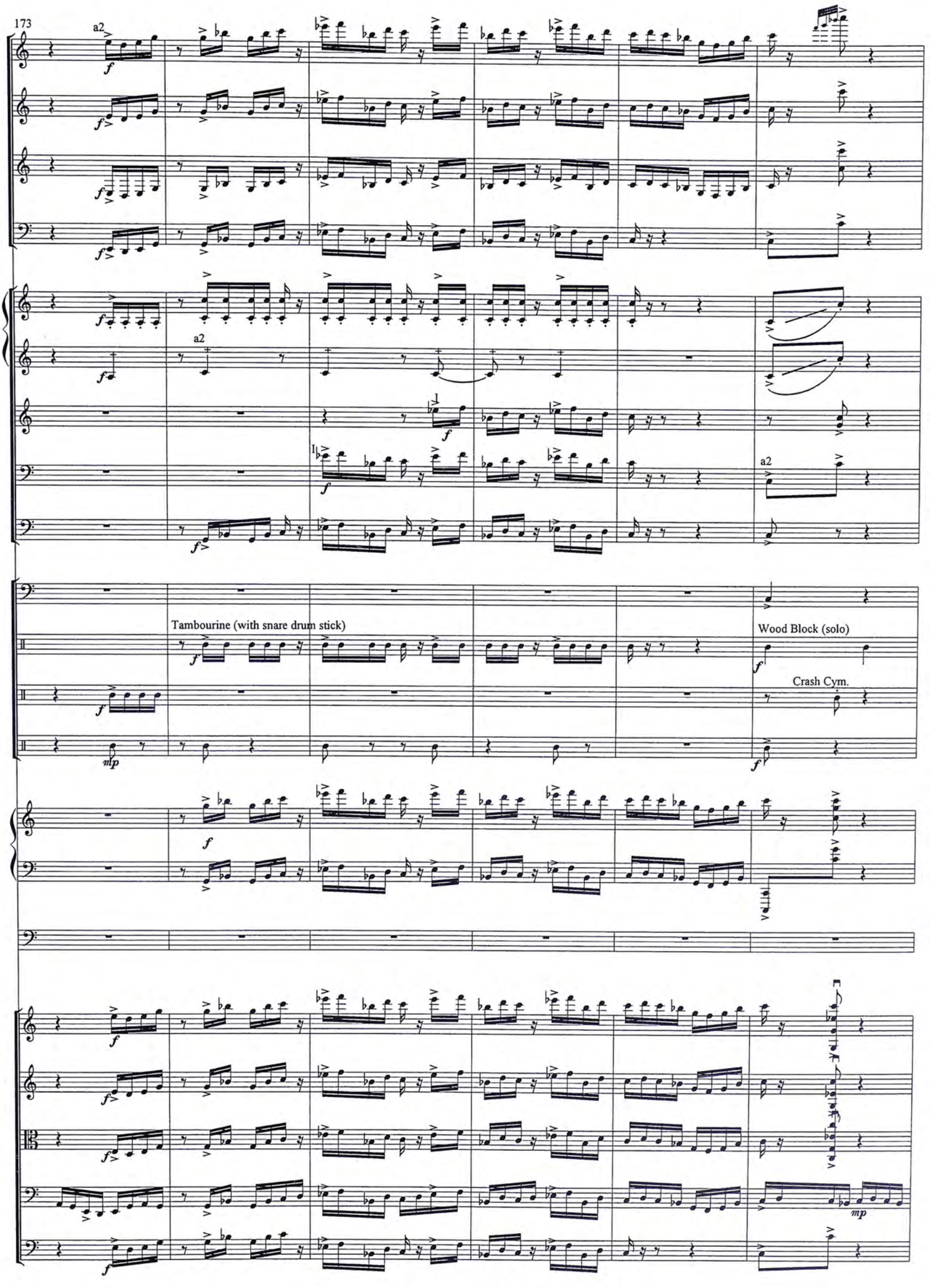

143
piccolo
flute
mf
I
pizz.

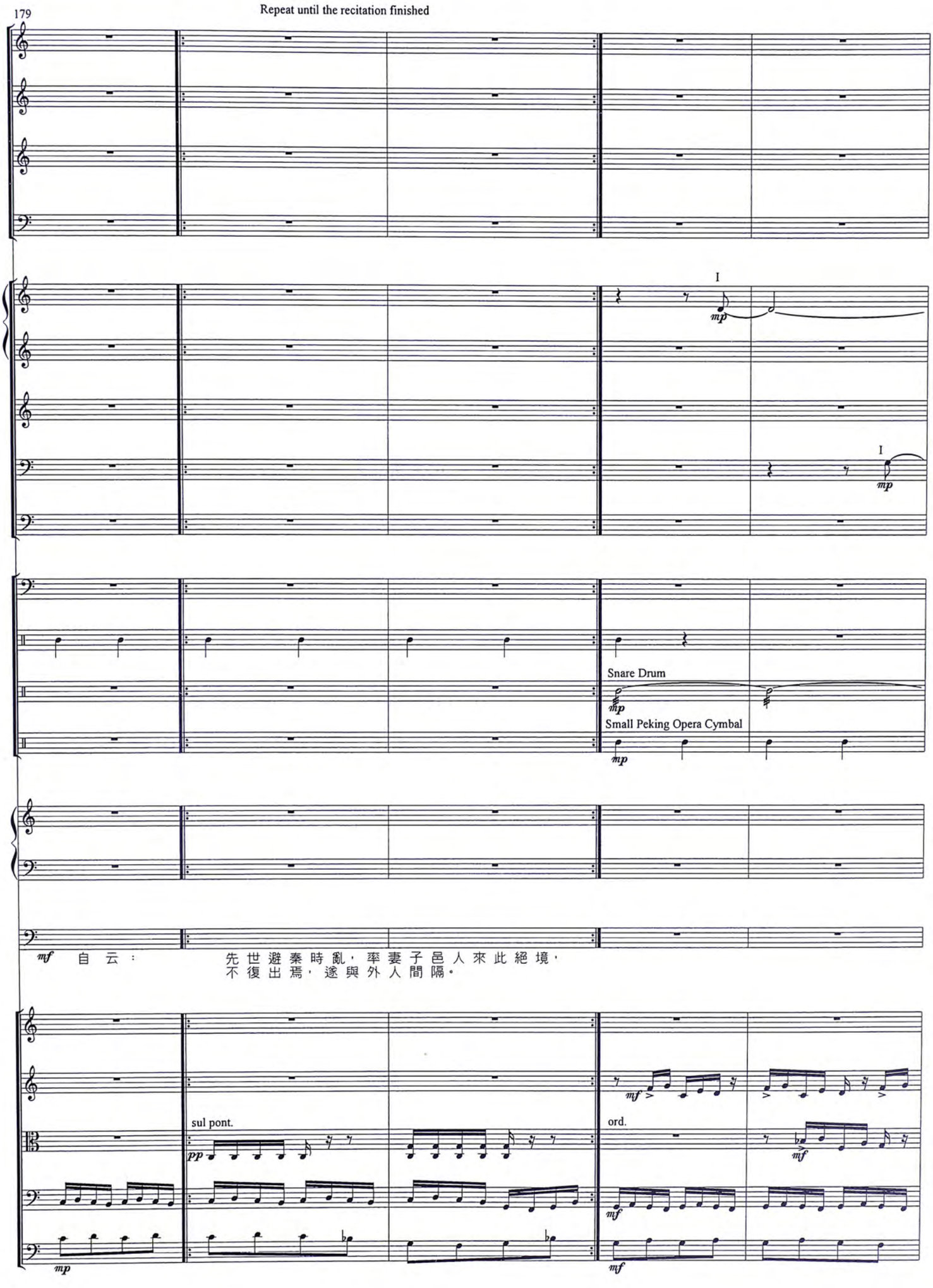

149
flute & piccolo
mf
a2
mf
a2
mf
mf
III
mf
Chimes
mf
mf
arco
mf
arco

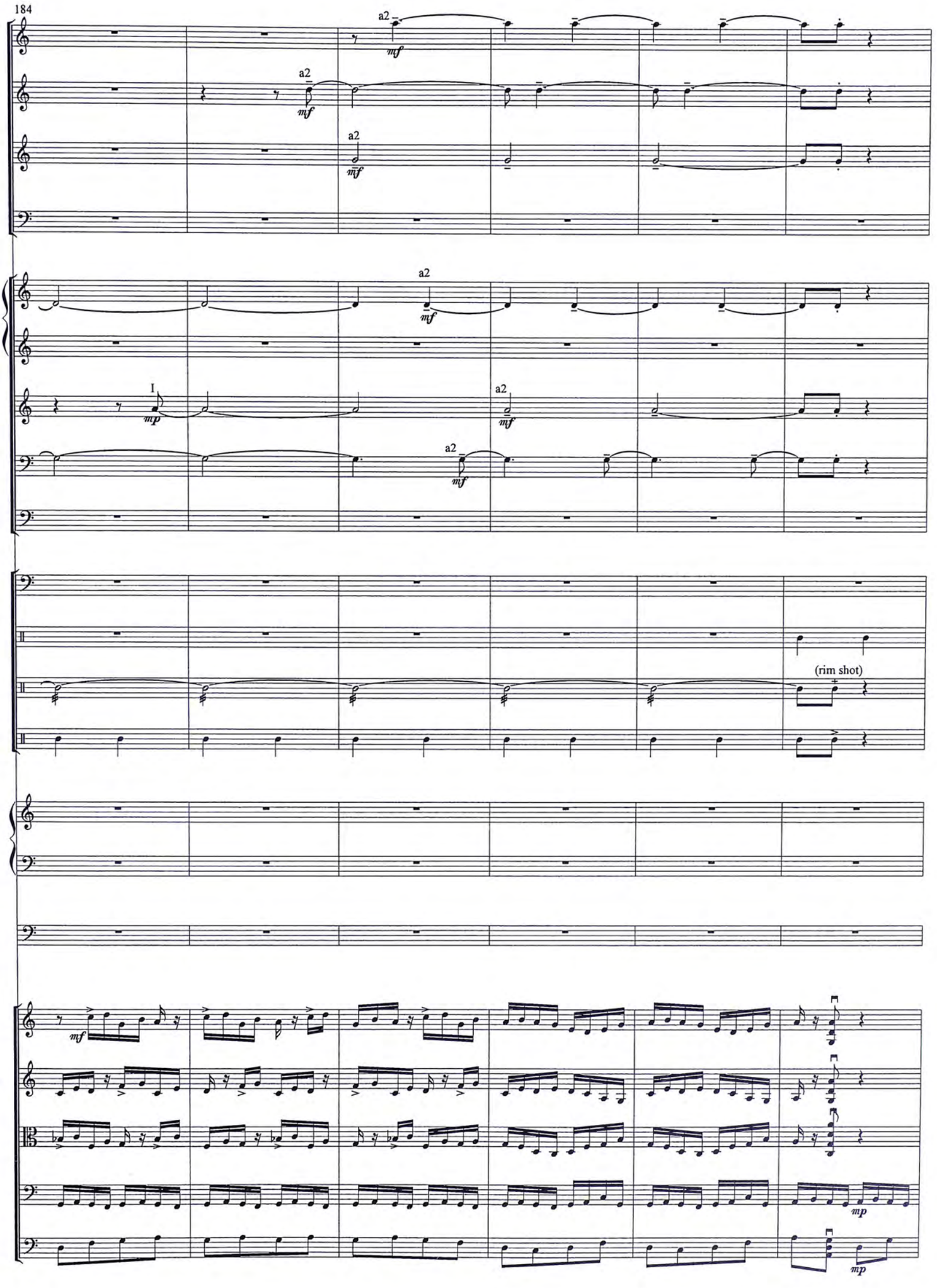

155
(piccolo to Fl.II)
mf
I
mf
Tambourine
mf
unis.
div.

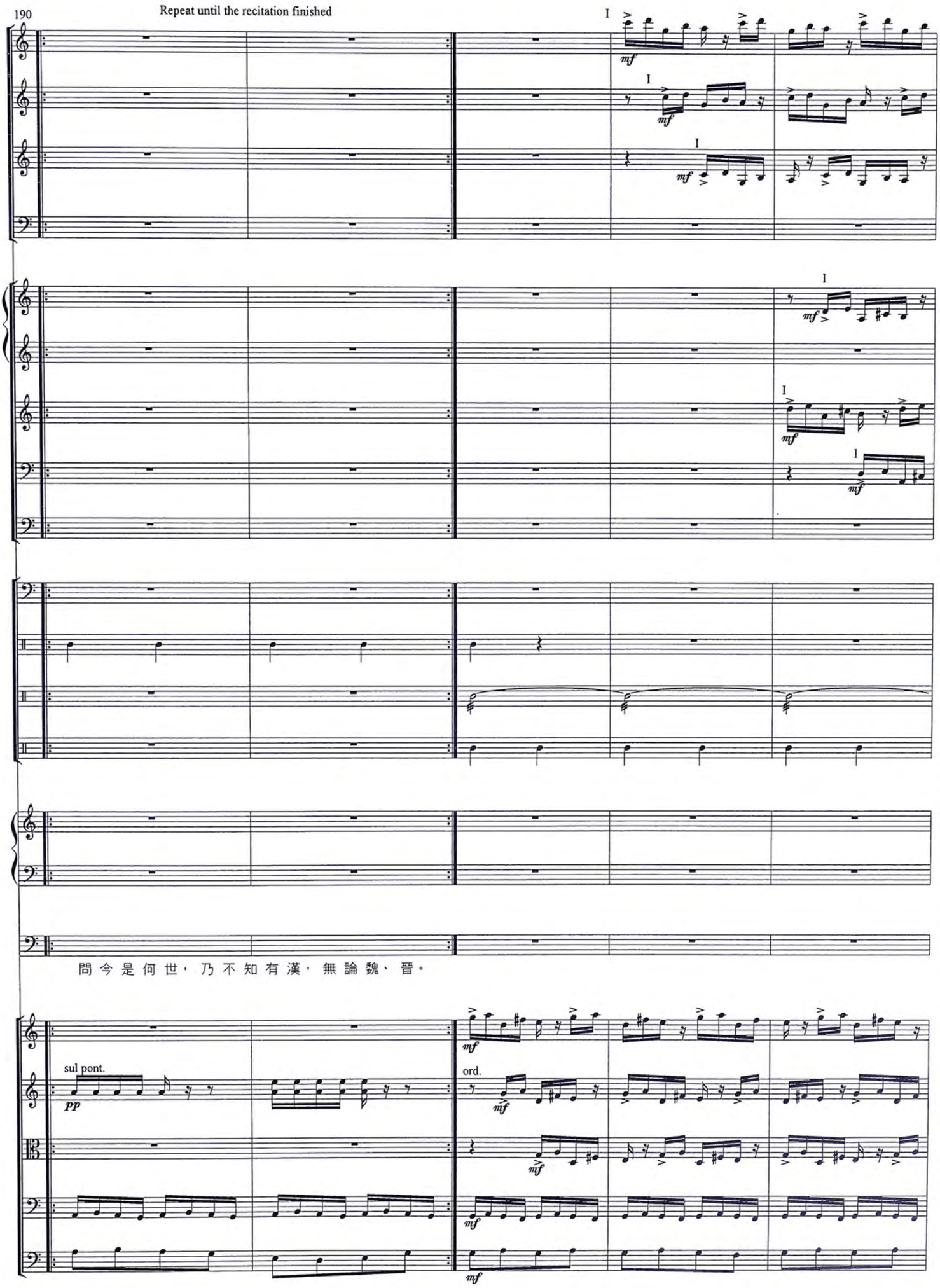

161
I
I
I
mf
sf
sf
sf
I
mf
mf
mf
sf
sf
Bass Drum
mf
sf
unis.
sf
arco
sf
arco
sf
pizz.
pizz.
arco
arco

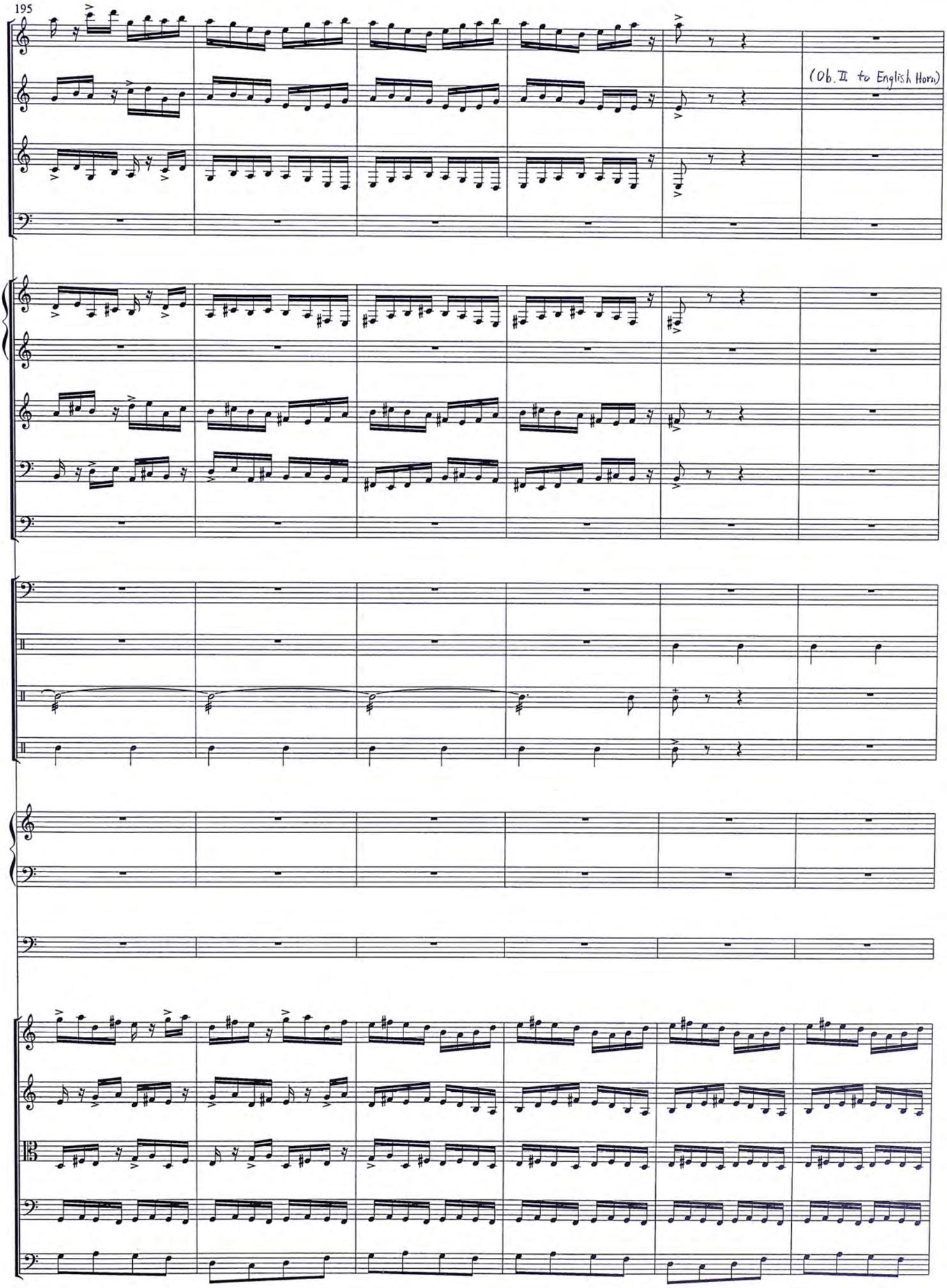

167
a2
sf
mf
II
III
Sus. Cym. (hard stick)
Snare Drum
cresc.
f

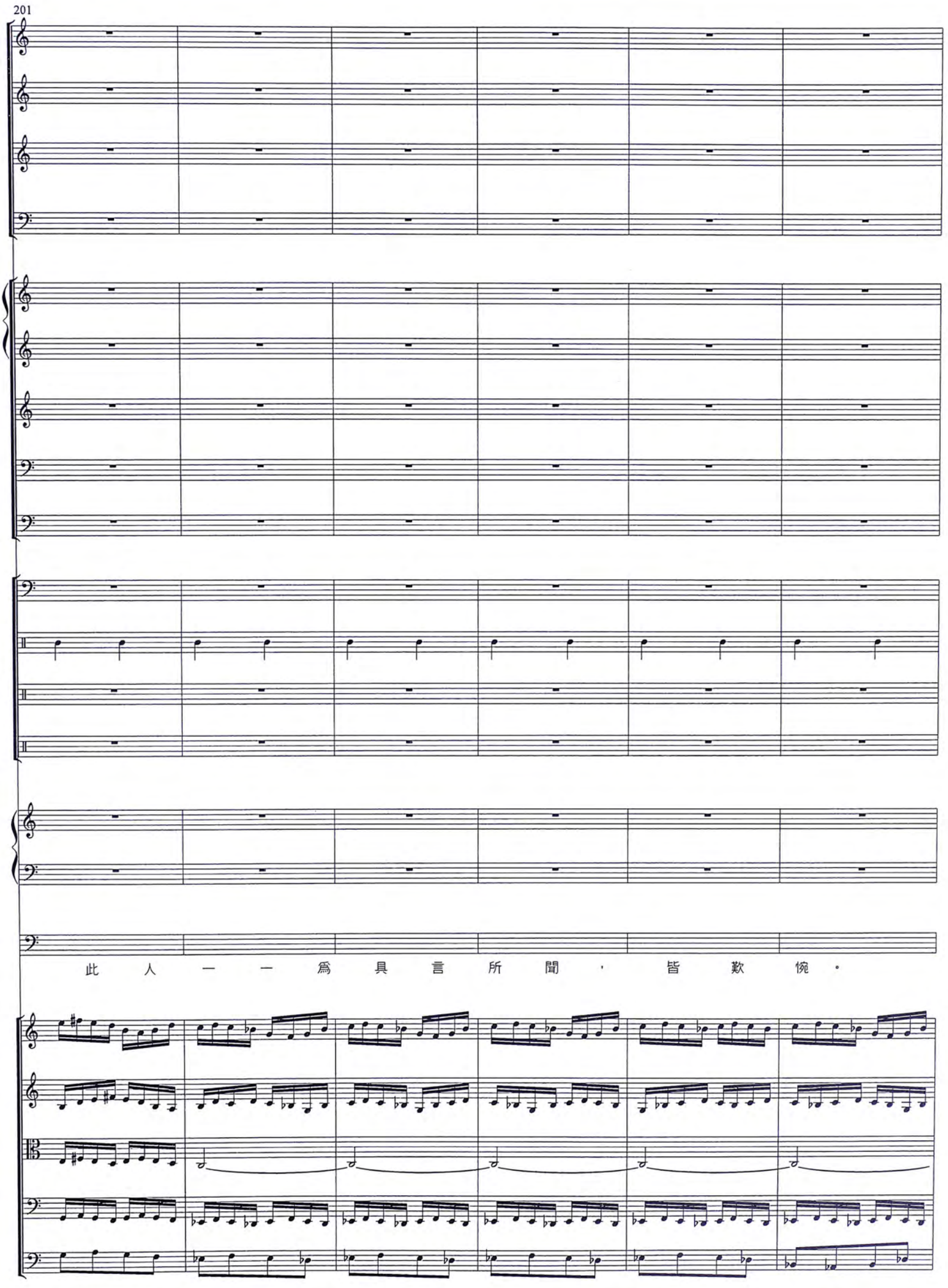

173
a2
f
a2
f
Tambourine (with snare drum stick)
mp
Wood Block (solo)
Crash Cym.
mp

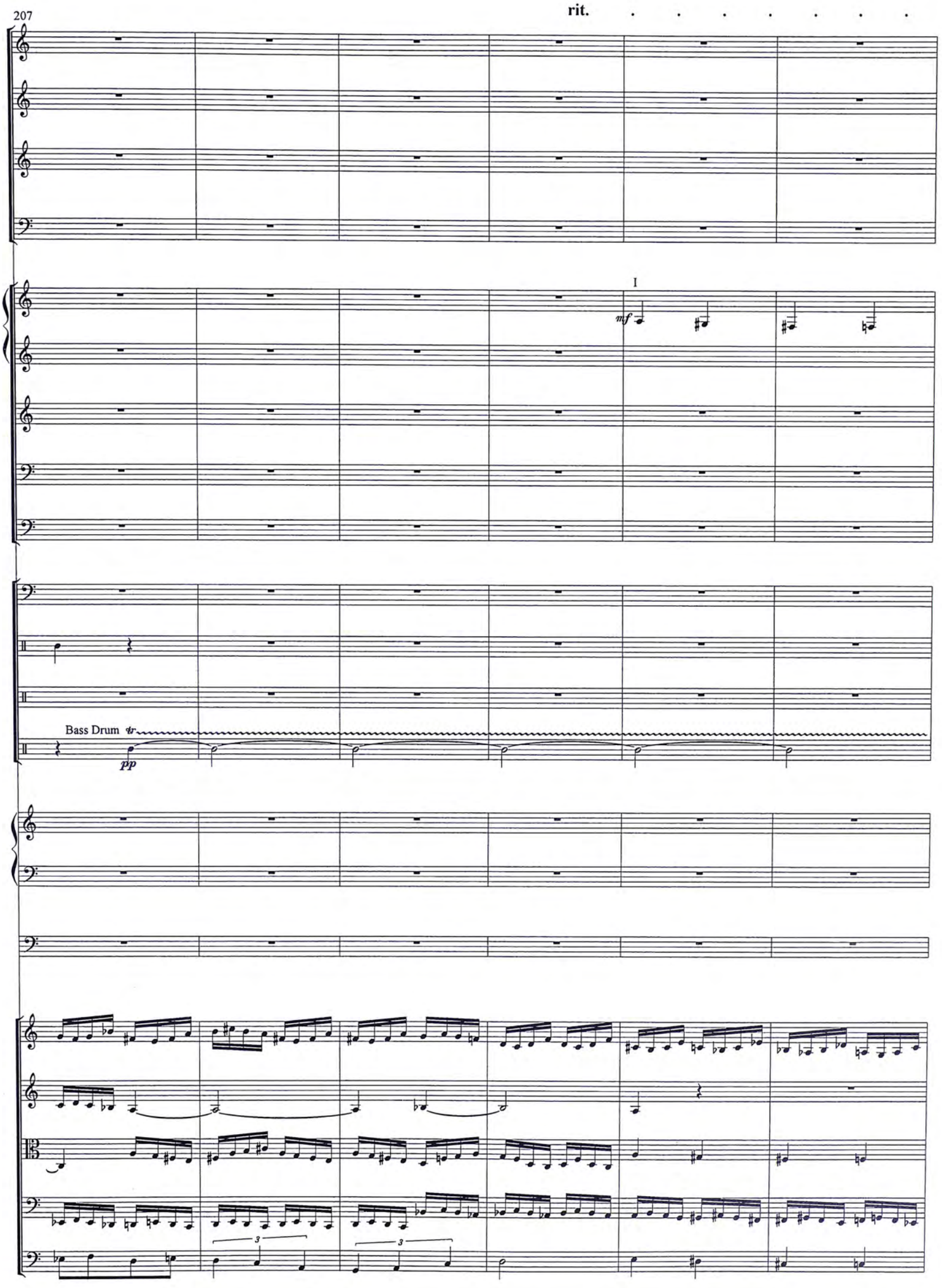

179
Repeat until the recitation finished
I
mp
I
mp
Snare Drum
mp
Small Peking Opera Cymbal
mp
mf 自 云 ：
先 世 避 秦 時 亂， 率 妻 子 邑 人 來 此 絕 境，
不 復 出 焉， 遂 與 外 人 間 隔。
sul pont.
pp
ord.
mf
mf
mf
mf
mp

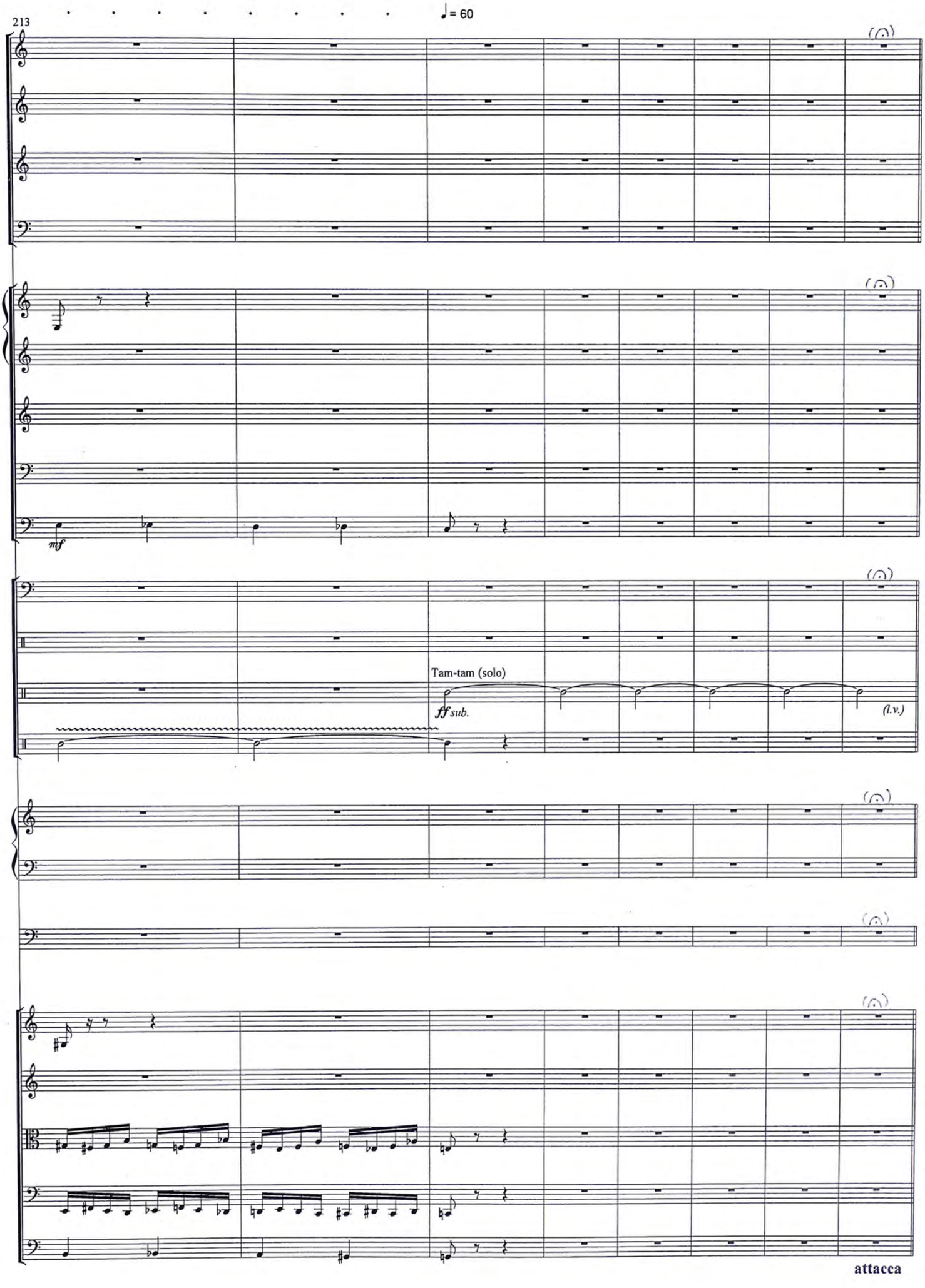

184
a2
mf
a2
mf
a2
mf
a2
mf
I
mp
a2
mf
a2
mf
(rim shot)
mf
mp
mp


190
Repeat until the recitation finished
I
mf
問 今 是 何 世， 乃 不 知 有 漢， 無 論 魏、 晉。
sul pont.
pp
ord.

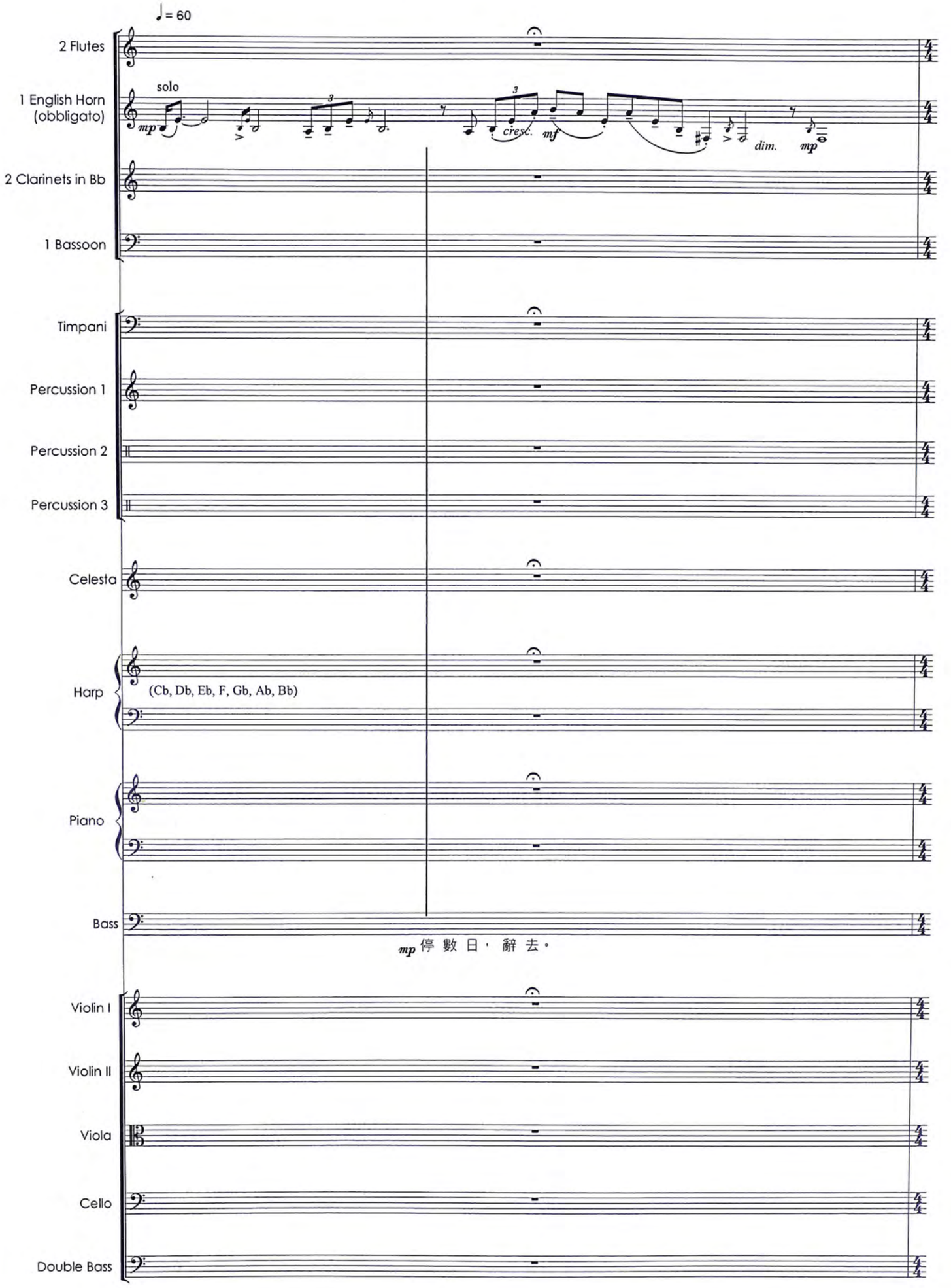

195
(Ob. II to English Horn)

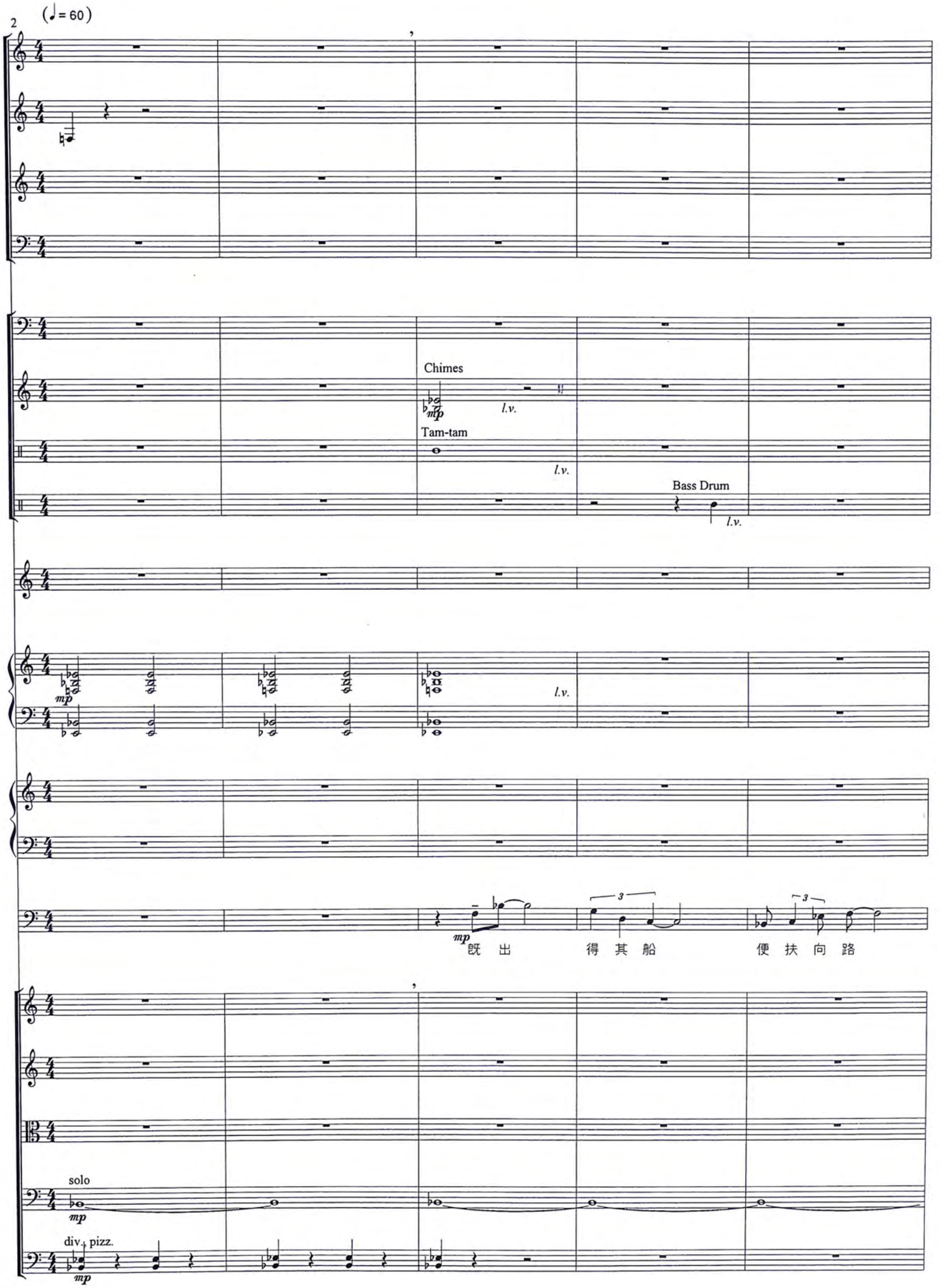

201
此 人 一 一 爲 具 言 所 聞 ， 皆 歎 惋 。

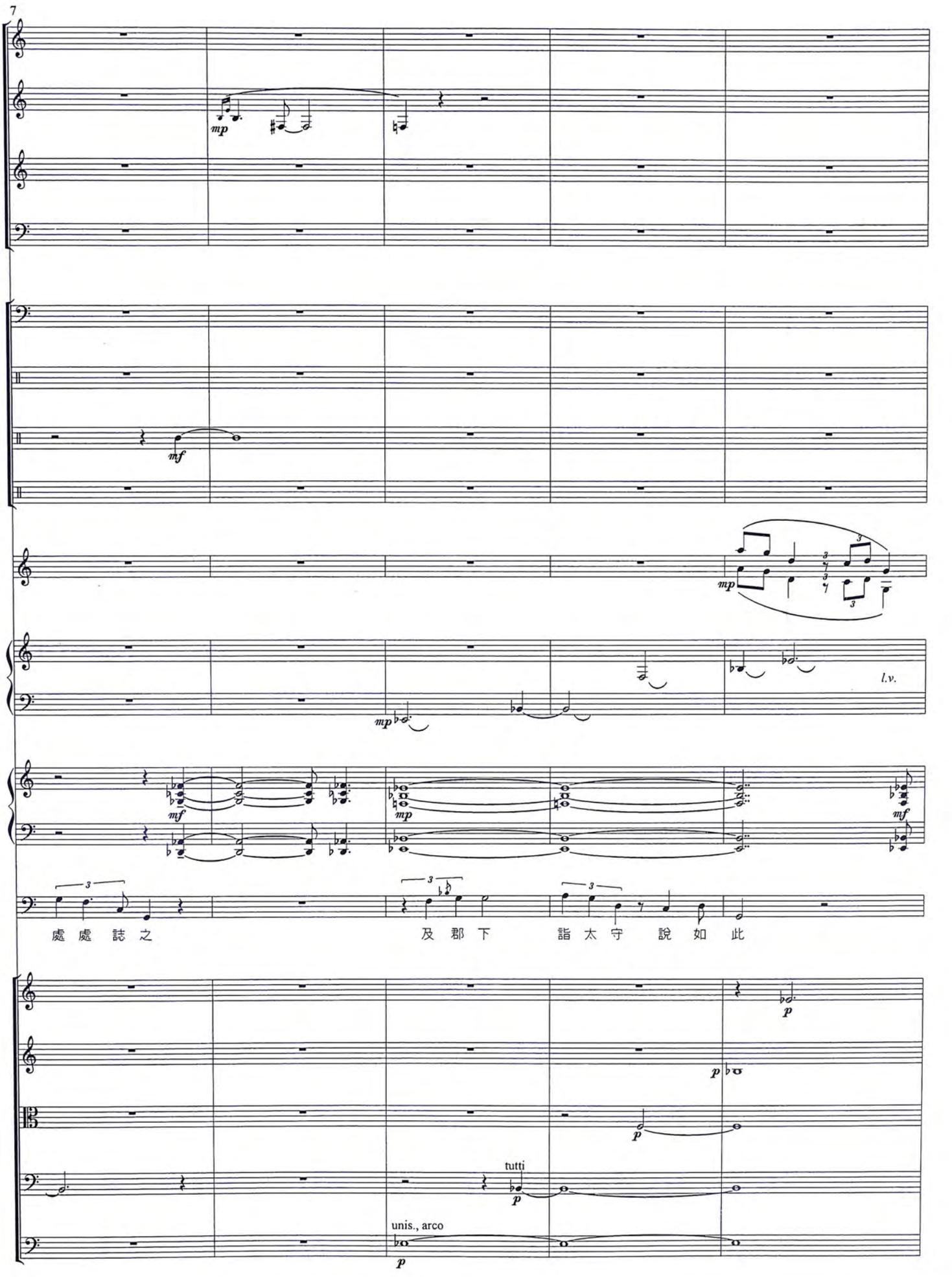

207
rit.
I
mf
Bass Drum
tr
pp
3
3

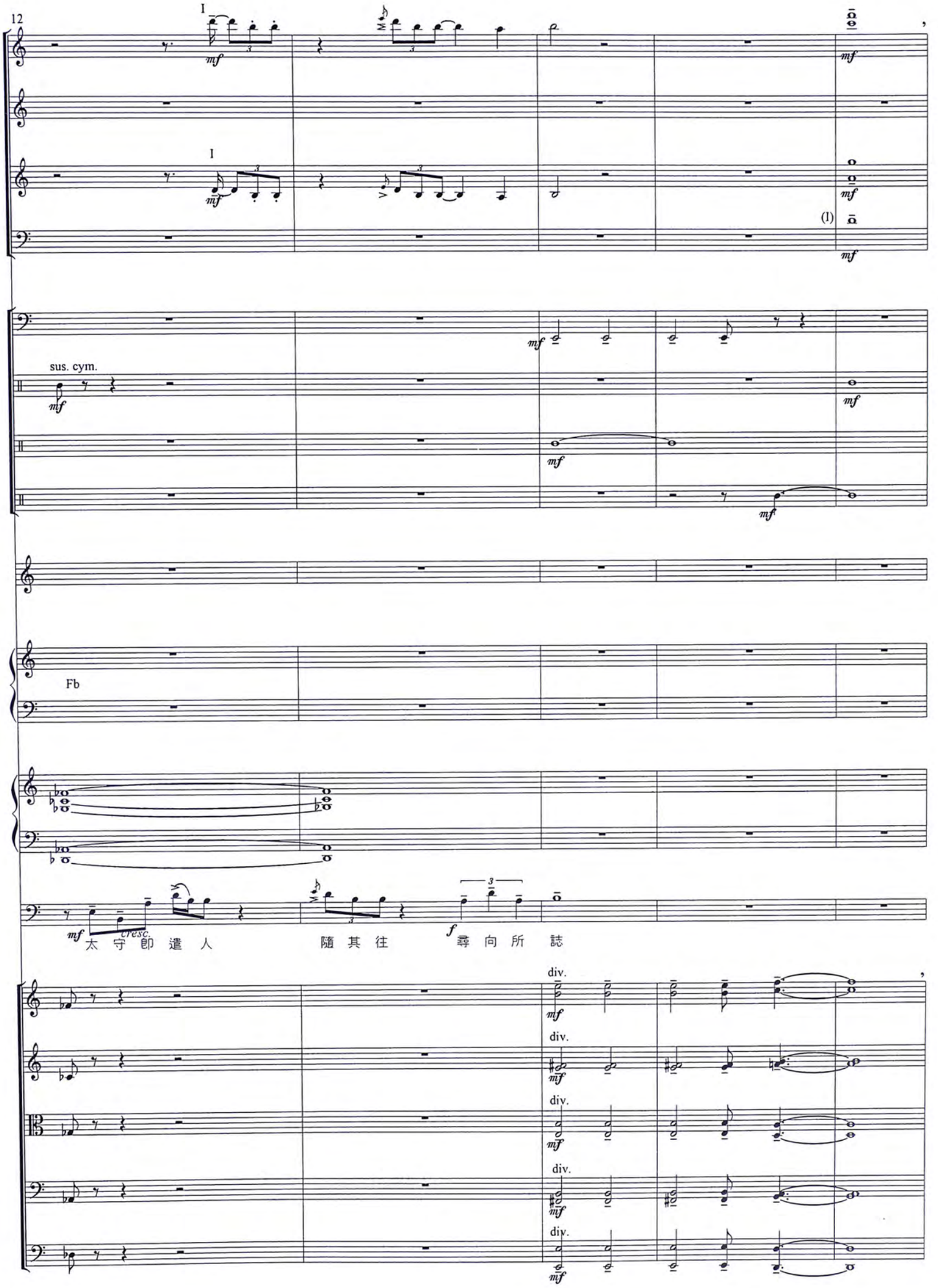

213
♩= 60
mf
Tam-tam (solo)
ff sub.
(l.v.)
attacca

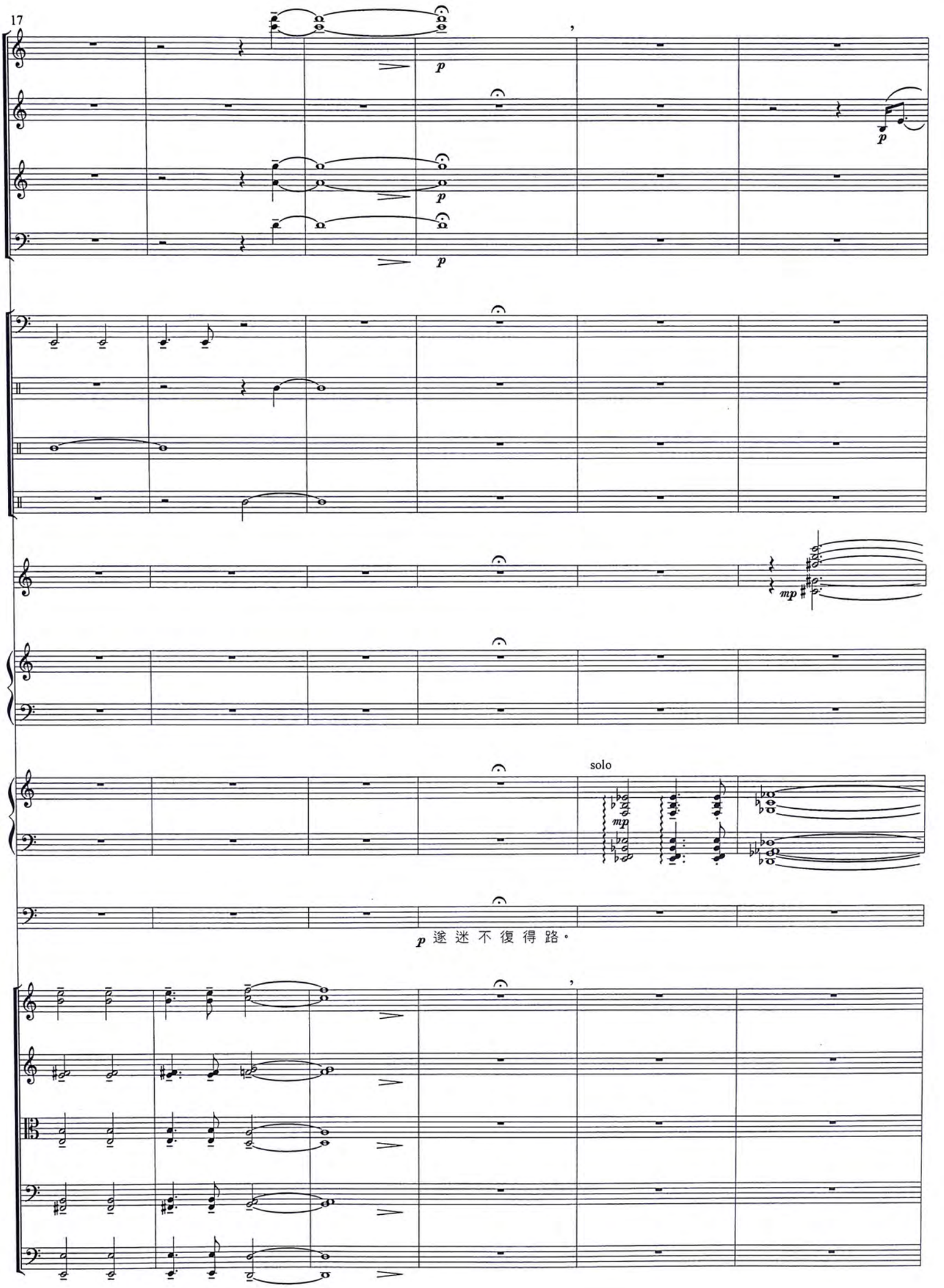
Part IV

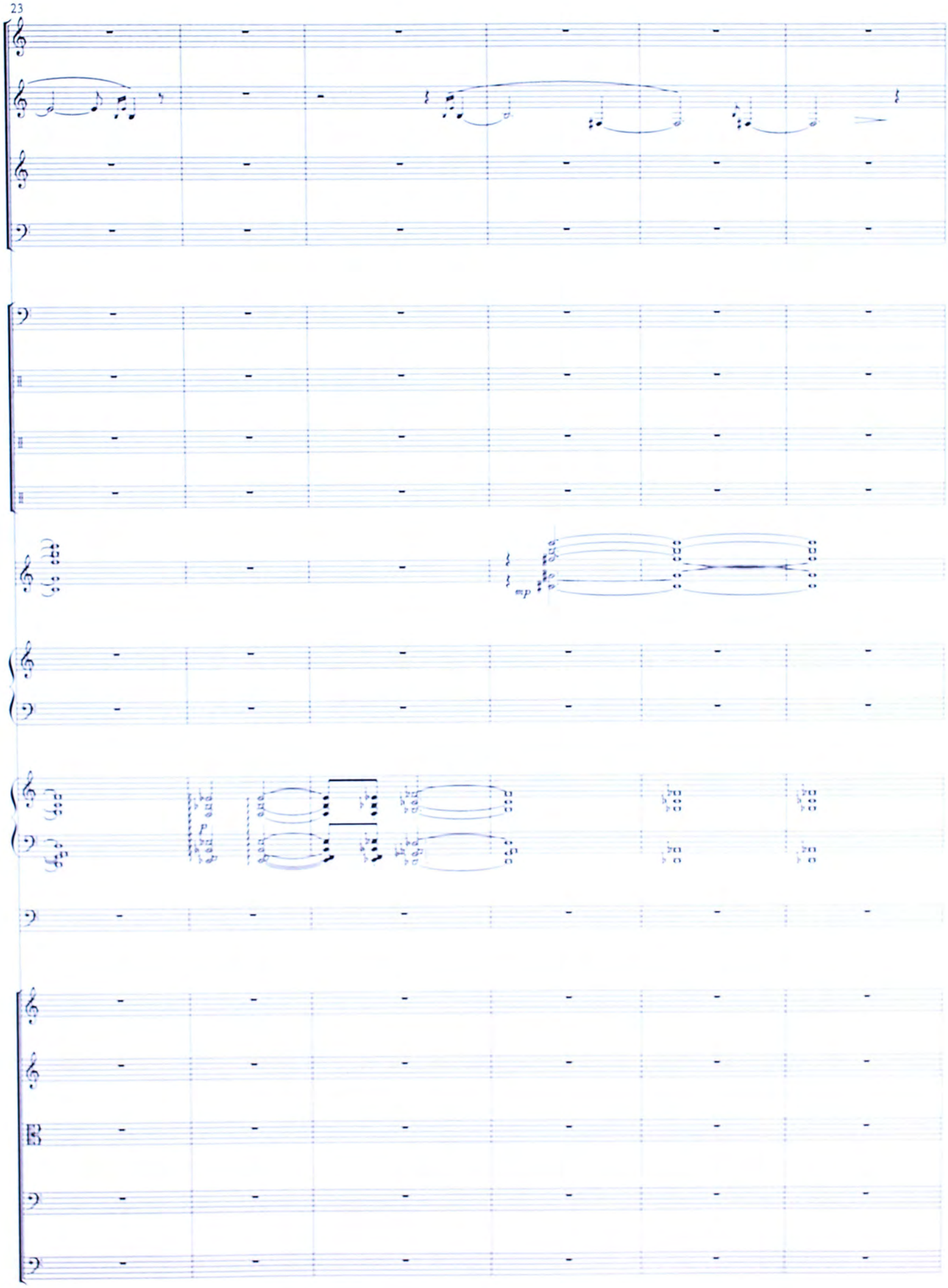

♩= 60
2 Flutes
1 English Horn (obbligato)
solo
mp
cresc.
mf
dim.
mp
2 Clarinets in Bb
1 Bassoon
Timpani
Percussion 1
Percussion 2
Percussion 3
Celesta
Harp
(Cb, Db, Eb, F, Gb, Ab, Bb)
Piano
Bass
mp 停 數 日， 辭 去。
Violin I
Violin II
Viola
Cello
Double Bass

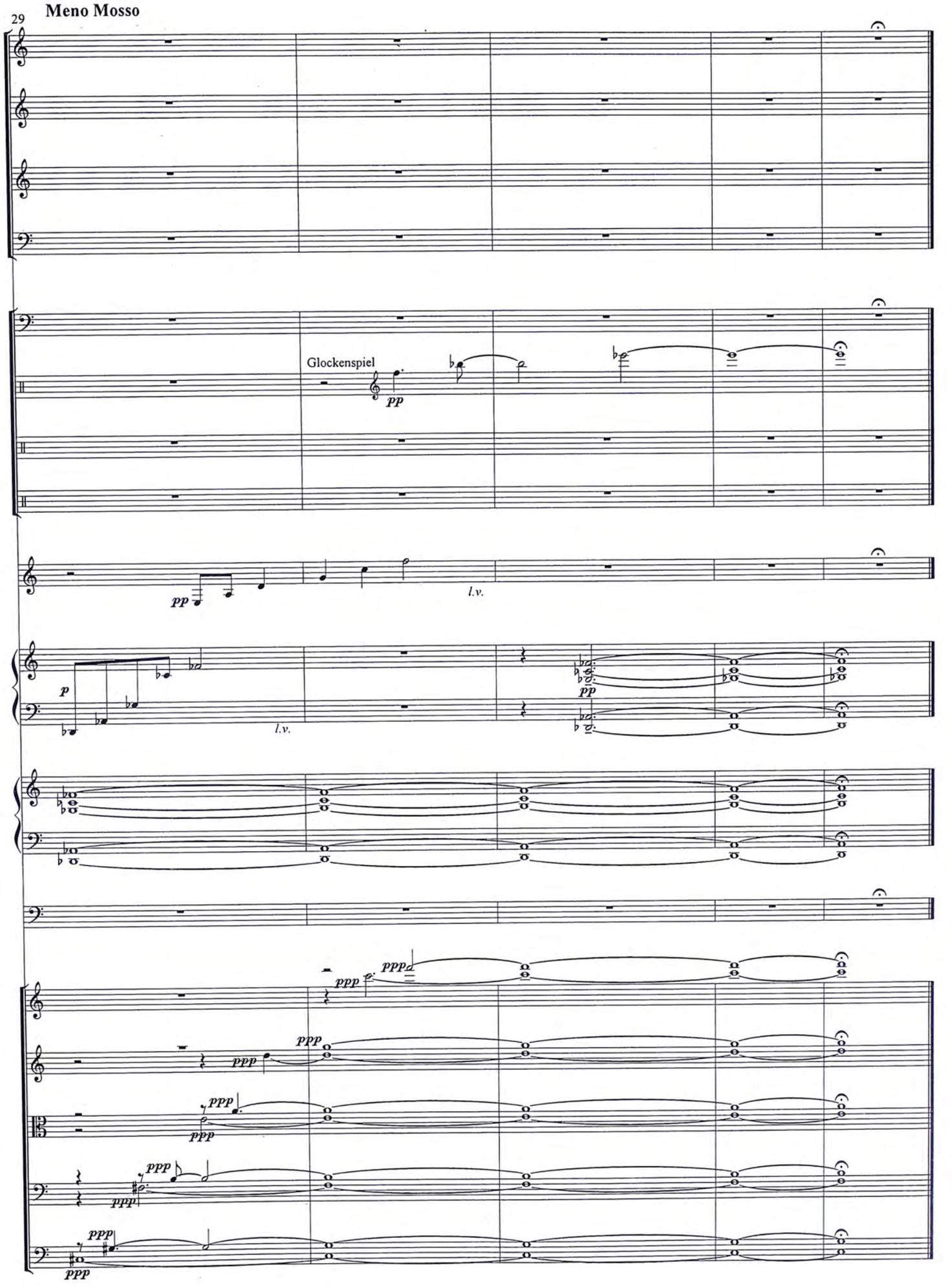

2
(♩= 60)
Chimes
mp
l.v.
Tam-tam
l.v.
Bass Drum
l.v.
mp
l.v.
mp
既 出
3
得 其 船
3
便 扶 向 路
solo
mp
div., pizz.
mp


7
mp
mf
mp
l.v.
mp
mf
mf
處 處 誌 之
及 郡 下
詣 太 守 說 如 此
p
p
p
tutti
p
unis., arco
p


12
I
mf
sus. cym.
Fb
cresc.
太 守 卽 遣 人
隨 其 往
尋 向 所 誌
f
div.


17
p
p
p
p
mp
solo
mp
p 遂 迷 不 復 得 路。


23
mp


29
Meno Mosso
Glockenspiel
pp
l.v.
p
l.v.
pp
ppp

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